

Saturday 23-30 December 2017

Amateur Photographer

Passionate about photography since 1884

2018 tips blowout
From wildlife to landscapes to macro,
don't miss our 14-page technique guide

Bumper issue

Christmas

SPECIAL

We celebrate the
year's best gear,
photos and stories

- Our **favourite cameras**
- The **most amazing** images
- **Need to know** news trends
- Roger Hicks's **quiz** and more!



Blue Planet II in stills

Some of the **finest
images** from the BBC's
revolutionary nature series



Readers' top kit Your favourite cameras, lenses and accessories and why you love them



NEXT YEAR IS COMING. **BE READY.**

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Canon

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I can't believe it's Christmas again, but what a year we've had. We've been blessed with some incredible new gear to lust after, and while online shopping is at its highest, new camera stores continue to open, including one from Wex, which claims to be the biggest in the UK. Photography is in rude health.

In this issue we present our highlights of the

year, including our favourite pictures, new kit, and technique tips published in AP. We feature the photographers behind 2017's best TV show (*Blue Planet II*, obviously; page 50) and more. We've also got an unmissable AP subscription deal: a whopping 43% off (page 78). Hurry, you've got only a few days left to bag it.

All of us at AP wish you a happy Christmas and New Year. See you on the other side!

Nigel Atherton, Editor

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133 YEARS OF CHRISTMAS AT AMATEUR PHOTOGRAPHER

Everything from kids to dogs with reindeer horns has donned our Xmas covers



Send us your pictures If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 27.

Visit our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 27.

Christmas cover stars



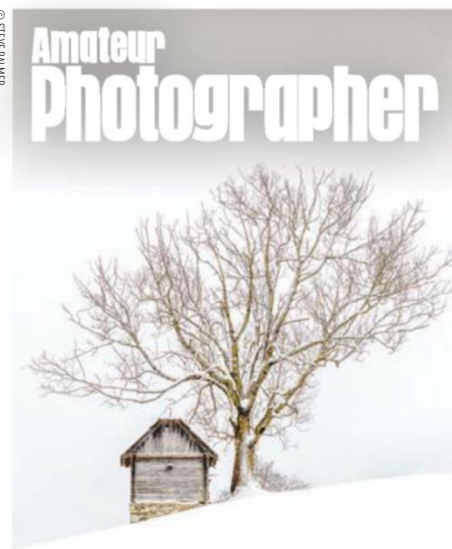
© DANIEL JENSEN

This has all the elements of a classic Christmas scene, but the post-processing lets it down a little



© STEVE PALMER

The colours and mood of this bokeh shot are spot on, but it's a little one-dimensional for a front cover



© DEAN MORRIS

This minimalist shot is wonderfully composed and well executed, but it's more winter than Christmas

Since 1884, when it was first published, *Amateur Photographer* has had its fair share of front covers, and this year's selection is as eclectic as ever. In the past 12 months we have had everything from owls to cars and cameras on the cover, so who can blame us for taking a break and handing the task of shooting the Christmas one over to you, our readers.

When we choose a cover picture, we generally look for a portrait-format shot – although if the quality is high enough we are not opposed to cropping. If the image features a model, we tend to look for eye contact (although there's a great example of when to break the rules in Elena Paraskeva's 'Snow Queen' image on page 5.) It's also imperative that there is enough space for the magazine 'furniture' – masthead, coverlines and graphic devices – that we use to describe what is in the issue. Busy images with lots of detail are generally unsuitable as they make text difficult to read.

While the picture must be striking and sum up our brand values, it must also have 'shelf shout' – that something that makes people want to pick up the magazine and

head to the tills with it. Defining what exactly this 'something' is can be tricky, but AP has had more than a century of covers, and using this experience, we think we know our audience pretty well.

As a result, it's always slightly nerve-racking when we hand this job over to somebody else – in this case, you guys! But, as ever, you have risen to the challenge. This year we received 1,436 entries. Pictures ranged from the sublime to the downright ridiculous – you know who you are! Landscapes, animals, portraits, Christmas decorations, and even a pair of giraffes walking down a street wearing Santa hats were submitted.

The prizes

Once again we teamed up with Photocrowd and PermaJet, but we also welcomed a new supporter in the form of Billingham. The overall winning image (as judged by the AP team) graces the cover of this issue and the winner receives a Billingham Hadley Pro bag worth £200 (www.billingham.co.uk) and an A3 print of the finished design courtesy of PermaJet (www.permajet.com). The winner awarded by Photocrowd (www.photocrowd.com) receives an A3 print of their image, plus £100. The AP winning image was shot by Adrian E Mortimer, and the Photocrowd winning image was shot by Adam Cunningham-White.





This was submitted as a landscape format shot, and while it's a lovely picture it loses some of its magic once it's cropped

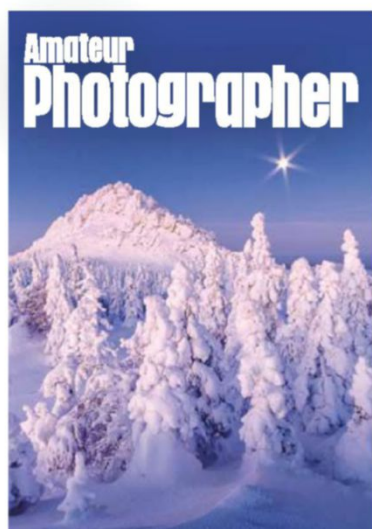
© NICK BURNELL



Visitors to Photocrowd loved this shot of a reindeer herd migrating, but it doesn't quite work in the portrait format

© ADRIAN E MORTIMER

Photocrowd winner



It's a scene we all dream of waking up to on Christmas Day, but it works better as a classic landscape shot than a cover

© DMITRY KUCHEREN



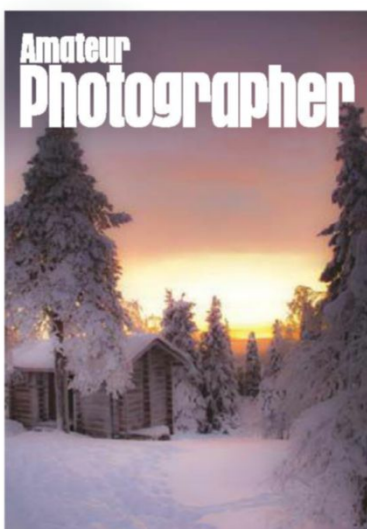
This image is proof positive that you don't always need eye contact in a portrait, but it struggles to carry the cover text

© ELINA PARASKEVA



It's great to see another wildlife image in the competition shortlist, but this hare looks a bit confrontational!

© DAVID GIBSON



This is a classic winter scene, composed well, but the lighting feels a bit fierce in the sky and flat elsewhere

© BARRY LEE



Nothing says Christmas like a robin in the snow
Fujifilm XT-1, 50-230mm
XC lens, 1/220sec at f/9,
ISO 3200

The AP winner Adrian E Mortimer



'TO BE voted the winner is a shock – albeit a pleasant one! I am grateful to all of the team for voting for my picture. To be on the front cover of the world's oldest photography weekly magazine is a real honour.

'My interest in photography began in about 1970 when a friend showed me the basics of black & white developing and printing, and it has grown ever since. My passion has never wavered, and I now use digital equipment, computers, Photoshop, Nik Software, etc. I have never been more than an enthusiastic amateur as far as photography is concerned – I don't think I am skilled enough to be a professional, nor did I ever aspire to be one.

'My early working life was in the hotel-and-catering industry, but after getting married I left the trade and worked in the timber industry until my retirement at 67 a few years ago. I now have more time to devote to my hobby, which is something I didn't always have while working.

'The winning image was taken in my back garden in February this year. The robin was a regular visitor and I was determined to get some good close-up shots of it if possible. I used my Fujifilm X-T1 with a 50-230mm XC zoom, which, although from Fujifilm's budget range, is capable of recording some amazing detail.

'I set everything up, switched on the camera's Wi-Fi remote feature and connected it to my smartphone. I then went in to the kitchen, where it was warmer, and controlled the camera from my phone. I fired the shutter when the robin appeared on the perch I had set up for him. Obviously there is some hit and miss with this type of photography, and you need a lot of patience, but when you get a good shot it's all worthwhile.

'I usually do some basic post-production work in Photoshop or with Nik Software, which I particularly like, but I try not to overdo it. The snow in this shot was added on my computer – I just thought it gave the image a more seasonal appearance, which fitted the brief for the competition. My wife says that I am obsessed with robins; I have produced a calendar with 13 different robin shots on it, so she might well be right!'

News review 2017

Hollie Latham Hucker and Amy Davies recall the photographic highs and lows

January

● Veteran photojournalist and conflict photographer Don McCullin (right) is knighted as a reward for his 'services to photography'.

● Leica unveils the M10, the latest M series rangefinder with a 24-million-pixel CMOS full-frame sensor, alongside the induction ceremony of Joel Meyerowitz into the Leica Hall of Fame.



© GETTY IMAGES

March

● Canon celebrates the 30th anniversary of the EOS system, which began with the launch of the EOS 650 in March 1987.

● Sigma steals the show at CP+ in Japan with the release of four full-frame lenses, made up of three Art-series optics, the 14mm f/1.8, 24-70mm f/2.8, 135mm f/1.8 and the 100-400mm f/5-6.3 DG OS HSM Contemporary lens.



May

● Renowned photo agency Magnum Photos celebrates its 70th anniversary.

● Sony unveils the Alpha 9, a 24.2-million-pixel full-frame mirrorless camera designed for high-speed sports and action shooting, with a £4,500 price tag. Plus a new premium G Master series lens for E-mount cameras, the FE 100-400mm f/4.5-5.6 GM OSS.



July

● Thomas Dworzak becomes president of Magnum Photos after British photographer Martin Parr steps down.

● This month saw the release of the highly anticipated Canon EOS 6D Mark II and Canon EOS 200D. Plus the Tamron 18-400mm f/3.5-6.3 Di II VC HLD, the world's first ultra-telephoto all-in-one zoom lens.



September

● Drone-maker DJI announces the development of a new local data mode to provide enhanced data privacy, after the US military suffered 'cyber vulnerabilities' using DJI drones.

● Olympus introduces its latest model, the OM-D E-M10 Mark III. It features a 16-million-pixel Four-Thirds sensor and has a continuous shooting rate of 8.6fps. RRP for body only is £629.99.



November

● Panasonic's latest addition to the G series, the Lumix G9, arrives. It features a 20.3MP Live MOS sensor and 6.5-stop 5-axis in-body image stabilisation. RRP is £1,499 body only.

● DxO acquires Nik Collection from Google and promises to resume active development of the software, with a new version slated to appear in 2018.



February

● Lord Snowden (right), famed for his photographs of royalty, society life and celebrities, dies at his home aged 86.

● Nikon cancels its anticipated DL series of premium compact cameras, the DL 18-50 f/1.8-2.8, DL 24-85 f/1.8-2.8 and DL 24-500 f/2.8-5.6 as a result of increased development costs and 'profitability considerations.'



© GETTY IMAGES

April

● Despite the uncertainty of Brexit, the UK was ranked fourth most promising market for technology breakthroughs with a global impact, according to KPMG's 2017 global technology innovation report.

● Associated Press photographer Nick Ut, who took the memorable image of a girl fleeing after a napalm attack, announces his retirement.



June

● After the closure of Triggertrap earlier this year, the company makes the Mobile Dangle hardware open source on www.github.com.



● Google announces it is stopping development of the popular Nik Collection of photo-editing software, which Google acquired in 2012. The software is still available on its site for free.

August

● John Morris (right), one of the most famous picture editors of the 20th century, dies aged 100. He served as picture editor at *Life* magazine and was an executive director at Magnum Photos for nine years.

● GoPro reveals a 34% year-on-year revenue increase after huge losses in 2016, which prompted a restructuring plan that saw more than 250 employees laid off.



© ABBE SMAGNUM PHOTOS

October

● The world's first multi-format Instax camera is announced. An add-on back will enable the Lomography Instant Square camera to shoot Instax Mini film.

● Canon announces its groundbreaking 24.2MP APS-C-sensor zoom compact, the PowerShot G1 X Mark III, with a price tag of £1,149.



December

● Leica announces the rangefinder-style CL mirrorless camera with a built-in electronic viewfinder.

● Kodak delights film enthusiasts by promising that its popular Ektachrome slide film will be resurrected and is expected to go on sale next year.



What's up



GoPro returns to profit

Instagram reaches 700m users

Jessops opens new stores

Nik software given last-minute reprieve by DxO

Bluetooth connectivity on cameras of all levels

Easy-to-fly drones (such as the DJI Spark)

Grumbling as Lightroom goes subscription only

Triggertrap closes

Terry Richardson dropped by Condé Nast amid assault allegations



Nikon compact cameras: Chinese compact camera factory closes and the DL line dropped before it even launched

Getty bans Photoshopped models

What's down

Repeat Winner of the TIPA Award

‘Best Photo Lab Worldwide’

Awarded by the Editors of 28 International Photography Magazines



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 **WHITE WALL**

Mixed fortunes for camera makers



Winning praise from AP, Sony's Alpha 9 mirrorless camera was a major release

 THE YEAR 2017 has been another eventful and turbulent one for the big Japanese camera manufacturers. Sony very much set the pace in 2017 with the release of the Alpha 9 – described by AP's Andy Westlake as 'an astonishing high-speed mirrorless model that pushes the boundaries for full-frame sports and action cameras'.

Nikon also garnered a number of great reviews for its D850 pro SLR, yet the company also announced the closure of one of its Chinese factories due to the rise of the smartphone market. It said that this increase in popularity has led to the compact digital camera market 'shrinking rapidly'. The decision came after a company-wide restructuring plan, which saw a 10% reduction of the workforce.

Nikon also said sayonara to the DL series before selling a single unit, citing development problems with the new 4k compact range and a slowdown in the camera market generally. Sales of the Nikon 1 series have also been sluggish, prompting online speculation that the company is about to announce a higher-spec mirrorless model for 2018.

Canon had a more stable 2017, bringing out the well-received EOS 6D Mark II and the PowerShot G1X Mark III – the world's first compact with APS-C sensor and zoom lens.

Fujifilm had a busy 12 months, launching the GFX 50S, X-T20, X100F and X-E3. Finally Panasonic book-ended the year with two flagship models, the video-focused Lumix DC-GH5 and the stills-oriented DC-G9.

Strong demand for the D850 rounds off Nikon's centenary year

 WHILE Nikon's centenary year wasn't all celebrations and bubbly, its new D850 pro-spec SLR seems to have hit the spot. Dealers we've spoken to announce strong demand for this full-frame pro workhorse, and the reviews have been almost universally positive.

'Nikon users have had a long three-year wait for a replacement to the mighty D810, but the great news is that the D850 doesn't disappoint in the slightest, delivering impressive features by the truck load,' enthused AP's Michael Topham.

The new camera earned plaudits for its high-resolution, 45.7MP sensor, super-fast autofocus and silent shooting in live view and

impressive battery life.

So far so good, but in September Nikon was accused of rampant sexism after Nikon Asia asked 32 photographers to promote the D850 – not one of whom was a woman, despite the company using several high-profile female ambassadors globally. Cue some rapid back-peddalling after a social-media storm. 'The all-male line-up of the road test of the D850 in Asia was an isolated occasion due to circumstance and not design,' a spokesperson explained.



Nikon's new D850 full-frame pro workhorse has proved a successful launch for the company in 2017

THE YEAR IN NUMBERS

12

The number of Hasselblad cameras currently on the surface of the moon

1.2 trillion

Number of photos predicted to be taken in the year 2017

158

The most lenses on one photographic camera

£2.7 million

Cost of the most expensive photograph sold at auction, taken by German artist Andreas Gursky

3

Average number of photos taken by Britons each day



More big UK brands bite the dust

 SOME well-known brands bit the dust in 2017, and it was a similar story in the US. Back in March, AP reported that Wex Photographic and Calumet were to merge. Wex also acquired repair-and-rental specialist Fixation.

Wex rebranded itself as Wex Photo and Video and is now the UK's largest online specialist photography retailer. It has more than 17,000 products available on its website, as well as a 4,300ft² showroom in Norwich.

Sadly, 2017 was the end of the road for lighting specialist Bowers, which went into liquidation in July, citing pressure from cheap Chinese brands and fierce competition. The previous June, European investment firm AURELIUS acquired Bowers, along with Calumet.


Meanwhile in the US, the Georgia-based camera and video store, Showcase, pulled down the shutters for the last time on 28 February. Let's hope this melancholy trend slows down in 2018, but with constant pressure from smartphones and shrinking margins in a tougher and tougher market, things do not augur well for smaller independent retailers.

'Monkey selfie' case finally settled



David Slater is happy for a settlement in all this monkey business

© WWW.DSPHOTOGRAPHY.CO.UK

 DAVID Slater, the photographer behind the 'monkey selfie', which launched a global copyright tussle, reached an out-of-court settlement in September with People for the Ethical Treatment of Animals (PETA), which was suing him on behalf of the crested macaque it dubbed 'Naruto'.

Slater agreed to donate 25% of any future revenue derived from using or selling the image to charities that protect the species' habitat in Indonesia. He told AP he was happy that an agreement had been reached but is still considering taking action against Wikipedia for

distributing the image. It claimed he never had copyright as the monkey activated the shutter release. 'The monkey hasn't been given copyright by the judges and I haven't either, so we will see. I am happy to have settled though, and feel my passion for photography has been rekindled.'

Major Adobe Creative Cloud revamp

 IN OCTOBER, Adobe revealed the latest version of Creative Cloud – Adobe Photoshop Lightroom CC. New features enable access and editing of photos from anywhere using searchable keywords. These keywords are assigned with the company's new artificial intelligence service, Adobe Sensei. Photoshop Lightroom CC has been renamed Adobe Photoshop Lightroom Classic CC, with a focus on desktop editing. Adobe said the new system was inspired by the expanding system of mobile-first applications, hence the development of an interface

synchronising changes across mobile, desktop and the web. Adobe announced updates to Photoshop CC, InDesign CC, Illustrator CC, and Premiere Pro CC.

Some expressed regret about Adobe's abandonment of a standalone desktop version of Lightroom, particularly for those not interested in mobile editing.

The ability to sync across desktop, mobile and the web



130 million
Number of EF lenses produced for Canon EOS cameras since 1987


48%
The proportion of photos taken by 18-30-year-olds that are selfies

1827
Year of the oldest known surviving photo

4,589,620
Most number of likes (to date) on Twitter is a photo shared by Barack Obama of him smiling at a racially diverse group of babies

700 million
Number of monthly active Instagram users


News of the world

 IN THE past 12 months there have been a number of political developments following Brexit and the election of Trump last year. Conservation became a hot topic too, following a series of natural disasters, and wildlife photographers used competitions and publications as platforms to raise awareness of endangered species. Here is a selection that caught our attention in 2017.



© PHOTO BY THE WHITE HOUSE VIA GETTY IMAGES

First Lady official portrait Régine Mahaux Washington DC, USA

 The White House released the first official portrait of Melania Trump as First Lady in April. The portrait is the result of a team effort between three Belgian photographers – Régine Mahaux, her brother Benoit Mahaux, and Wim Van De Genachte. The portrait divided opinion, with some unhappy at what they saw as excessive Photoshopping.



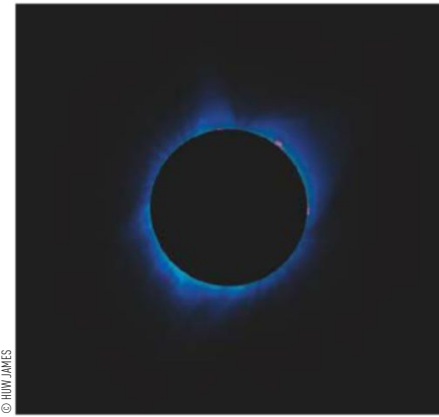


© KARL AMMANN

Photographers unite to fight illegal wildlife trade

Karl Ammann
Cameroon, Africa

As part of the fight against illegal wildlife trade, Karl Ammann is one of 20 wildlife photographers who have joined forces to produce a book, *Photographers Against Wildlife Crime*, to raise awareness. This image depicts an orphaned baby gorilla on sale in a Cameroon bush meat market, which was traded for a worthless ring and taken to a sanctuary at the other end of the country. It died a few months later.



© HUW JAMES

US eclipse

Huw James
Wyoming, USA

On 21 August the first total solar eclipse in 99 years visible from the west to the east coast across the United States took place. Welsh photographer and scientist Huw James captured this incredible image in Wyoming where totality was just 2 minutes and 18 seconds long.

Theresa May handed fake P45

Carl Court, Manchester, UK

Comedian Simon Brodtkin, aka prankster Lee Nelson, hands Prime Minister Theresa May a fake P45 during her keynote speech to delegates and party members on the last day of the Conservative Party Conference on 4 October. Police quickly marched him out.



© CARL COURT/GETTY IMAGES

French forest fires

Valéry Hache
La Croix-Valmer, France

In July, mass evacuations took place across southern France as huge forest fires raged across the region. Here we see people on the beach as a forest fire in La Croix-Valmer, near Saint-Tropez, burns nearby.



© VALÉRY HACHE/GETTY IMAGES



Viewpoint Geoff Harris

What does 2018 have in store for camera makers, photographers and allied organisations? Geoff Harris takes on the role of Mystic Meg

Trying to predict what will happen in the fast-moving photographic industry (and photography in general), over the next 12 months is something of a fool's errand unless you have a time-travel machine; sadly, mine's in for a service. Just look back over this year – for example, nobody could have predicted that the Nikon D850 or Sony Alpha 9 would have garnered such rave reviews. That said, trendspotters and pundits like me can make some reasonably confident predictions about 2018.

Better sales outlook

Let's begin with camera makers, and there is some good news for once. According to a November report in the respected *Nikkei Asian Review*, Japanese camera makers are upgrading their unit sales forecasts for the 2017 financial year by about 10%, as the demand for 'high-value-added models' is driving a market recovery – one likely to continue into 2018. In Asia at least, *The Nikkei* cites the beneficial effect of Instagram: 'More users are choosing high-value-added compact digital cameras to snap and post pictures that cannot be taken with a smartphone camera,' it suggests. With smartphone cameras getting more sophisticated, however, this Instagram bounce may be short-lived, but more on phones later.

Sales of Nikon's D850 have been particularly brisk, and the company

has raised its full-year forecast by 8.3%, to 5.2 million units. Meanwhile, Sony, Fujifilm and Panasonic have also upgraded their sales forecasts, buoyed by demand for higher-end mirrorless cameras. Sony has twice lifted its original sales outlook, and its Alpha mirrorless range is selling particularly well; Fujifilm's sales volume in the 2017 fiscal year has also risen to 1 million units. Panasonic marks the fifth anniversary of its ground-breaking Lumix DMC-GM1 in 2018, and is on the offensive. 'We will go all out to strengthen operations for high-end cameras geared toward professionals,' said Yosuke Yamane, Division President of Panasonic's Imagine Network Business Division.

Following the money

So the general message from camera makers and retailers going forward into 2018 is that high-end is selling. Olympus's recent release of f/1.2 lenses is just one example of how mirrorless makers are aggressively chasing this higher-end/pro market, and the success of the fast and silent Sony Alpha 9 seems to be filtering down to other models in the range. As it stands, an increasingly confident Sony doesn't have a mirrorless camera over £5k,

The hit Sony Alpha 9 shows there is robust demand for higher-end mirrorless gear



Nikon's D850's success in 2017 proves there is plenty of mileage left in pro-spec cameras



Expect more retailer events as they realise it's a great way to build long-term customer relationships

'Japanese camera makers are upgrading their unit sales forecasts for the financial year...'

so there might be room for another high-resolution, fast-focusing model. Or it could venture into medium-format mirrorless, as the company already makes medium-format sensors. A much more solid rumour is that Nikon is about to bring out a full-frame mirrorless model. Nikon certainly needs to diversify in its post-centenary year; Sony and other mirrorless makers are snapping at the company's heels, and Nikon cited the rise of smartphones for a recent decision to close a digital compact factory in China. Canon must also be thinking along similar lines. With the Tokyo Olympics looming in 2020, you can be sure that all the big Japanese makers will be working 24/7 to bring out innovative cameras and lenses which will be widely seen and used at the event – great news for consumers.

Engaging with customers

Closer to home, we may see further difficulties and consolidation in the retail market, but I think we are also seeing a greater realisation from retailers that in order to survive, they need to get more people involved with photography rather than just selling them the



© WILKINSON CAMERAS FOR DIGITAL SPLASH

A new breed of smartphones, such as the Huawei Mate 10 Pro, are delivering images so good they appear to have come from DSLRs

highest-margin product that they can. We're seeing more and more big retailer-sponsored events such as Camera World Live and Wilkinson Cameras' Digital Splash, and this trend is likely to continue as shops focus on customer engagement, retention and community building. One way in which retailers can compete with the likes of Amazon is to offer customers honest opinions and recommendations and help them to feel part of a wider photographic 'family'. Of course, there is nothing to stop a punter from buying a discounted camera from Amazon and still going to a retailer event to get advice or listen to pros; so retailers must keep on innovating.

Smartphones striding on

Returning to hardware, the elephant in the room is always the smartphone, and 2018 promises to be an interesting year. Dual-camera models have been around for a while, but are now getting seriously good. To the untutored eye, it is getting difficult to differentiate between an image taken

with an SLR and decent lens from one taken with an Apple iPhone X or Huawei Mate 10 Pro (see Andy Westlake's review due in AP 27 January issue). Look closely and you will spot a few artefacts and the sharpness falling off quite quickly, but it's becoming a much closer race. As Andy observes in his Mate review, most people aren't interested in the things pixel-peeping photographers care about, such as resolution, noise and dynamic range. Instead they care about pictures that'll look nice on Facebook or Instagram, and this is far more about colour and white balance – something which phones are generally much better at than SLRs. The Mate excels at black & white too.

Competitive times

In terms of photography in general, I predict that an increasing number of organisations and companies are likely to jump on the competition bandwagon in 2018. Competitions have become cash cows for the bigger ones that charge, while organisations such as charities and pressure groups have realised it's a great PR exercise, particularly when image-hungry newspapers and websites get to print the winning pictures for free.

Winning a competition is also a great way for talented amateurs to get noticed, or even kick-start a career, so there are benefits both ways. Let's hope that the film photography renaissance continues into 2018. Kodak is apparently sticking by its promise to re-release Ektachrome film, and lots of crowdfunded start-ups are bringing out specialist film. I hear the RPS's Analogue group is growing, which is great news, and more and more young photographers seem to be discovering the joys of film. There's also a reaction against the clinical 'perfection' of digital. So, interesting times ahead. Whatever comes to pass in 2018, you can rely on AP to keep you up to date.

Geoff Harris is Deputy Editor of *Amateur Photographer*



In next week's issue

On sale Tuesday 2 January



© MARK WILKINSON

Face time

Portrait tips on how to photograph the same person in different yet creative ways



Leica CL

Andy Westlake takes a look at Leica's very desirable APS-C mirrorless camera

Tokina Firin 20mm f/2 lens

An in-depth look into what could be the ideal wideangle for Sony Alpha 7 users

APOY 2017

We bring you our favourite top 30 images from Round Eight 'Face to Face'

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 27 and win a year's digital subscription to AP, worth £79.99

Refocus your attention

www.streetphotography.com

Our Revolution is to expose the BEST for free. To inspire & educate. If you have outstanding street photography, street-portraits, street art-photography, street-documentary or have something impressive to say about the past, present or the future of street photography, then we'd like to hear from you. Visit the new website to discover more.



**STREET
PHOTOGRAPHY**

In the frame

Here at AP, we don't only write about photography and cameras - we're passionate about getting out and taking pictures, too. Here, seven of our staff showcase the best of their own images from 2017



Jango and Newt

Nigel Atherton, Editor

Olympus PEN E-PL5, 17mm lens,
1/4000sec at f/8, ISO 200



I live on the coast and spend a lot of my weekends walking my dogs on the South Downs, next to the sea. Sometimes it's cold, wet and miserable, but this image

perfectly captures how wonderful it can be when the sun is out and glistening on the surface of the water. I had a silhouette in mind when I set out, but getting both dogs to stay in the right position long enough for me to get the shot was a challenge, since one of them is just a puppy. I wanted them to be looking at each other, and I did get one like that, but I preferred this one. Compositionally,

'Getting both dogs to stay in position long enough to get the shot was a challenge'

I like the three horizontal bands of blue, white and green, and the line of cloud running through the middle.



St Mark's Square, Venice

Geoff Harris, Deputy editor

Nikon D750, Nikon 28mm lens, 3 seconds at f/8, ISO 125

St Mark's Square in Venice is one of the most photographed places in the world and in summer you can hardly move for tourists. So I was chuffed to find it pretty much deserted on a wet, freezing January dawn. I put my Nikon D750 and mini tripod on a cafe table and took a few long-exposure images of the marvellous basilica, and this is my favourite. However popular your destination or jammed with visitors, it's always worth the pain of getting up early; the light is better, too, even on a grotty morning such as this one. I have learned that in travel photography, if you snooze, you lose.

St Andrew's Church, West Dean, West Sussex

Tracy Calder, Features editor

Fuji X-T2, 18-55mm lens, 1/20sec at f/10, ISO 800

For the past few years I have been practising mindfulness, which means staying present and observing thoughts and emotions without becoming distracted or influenced by them. Mindfulness can be applied to anything from washing dishes to walking to work, but the way in which we casually produce and delete digital images makes it particularly suited to photography.

During the summer, I taught a course in Mindful Photography at West Dean College in West Sussex. For one of the assignments, I asked the students to take a picture prioritising the space between objects – this is known as 'negative' space. I was curious to see what would happen if we allowed this 'negative' space to play a pivotal role in our compositions.

During the exercise, we started to look at objects in a more relaxed way, which allowed us to visually explore the space around and in between them. To create images that prioritised space rather than form, we had to train ourselves to see everything as equal. It was a challenging assignment, as I discovered when I joined in. This shot of St Andrew's Church in the College grounds was the result of my efforts.



Bluebell adventures, Savernake Forest, Wiltshire

Hollie Latham Hucker, Technique editor

Canon EOS 5D Mark IV, 50mm, 1/3200sec at f/1.4, ISO 400

◀ I consider myself lucky to live in the North Wessex Downs, where there's an array of stunning backdrops for shooting portraits on location. With Savernake Forest just a stone's throw away, I always make sure I go to see its beautiful display of bluebells. This year, I took my two-year-old niece, Ella, with me in the hope of getting some candid portraits. It was the first time she'd seen bluebells and she was eager to explore. It soon became clear, though, that she wasn't interested in looking at the camera, so I knew I'd have to be patient. This particular image was my favourite, as her cheeky smile and sense of adventure shines through. While many say eye contact with the camera is imperative, I'd have to disagree in this instance. Although Ella's eyes are closed, they are still the defining focal point in this portrait, as her crinkled-up nose and infectious laugh leave you smiling.

Seven Sisters Falls, Geirangerfjord, Norway

Andy Westlake, Technical editor

Nikon D7500, 16-80mm f/2.8-4 at 20mm, 1/500sec at f/8, ISO 100

✔ It's a huge privilege to be able to test cameras and lenses in some fantastic locations as part of my job. I shot this picture on an early-morning boat trip down one of Norway's most spectacular fjords while testing the Nikon D7500. I'm a big fan of shooting in-camera black & white, and was experimenting with the JPEG settings in a bid to get dramatic high-contrast images straight out of the camera. By boosting the contrast and clarity, engaging Active D-Lighting to fill in shadows, and applying a simulated red filter, I was able to get results I really liked. This is a camera JPEG that I've slightly tweaked and toned in Photoshop, that I feel emphasises the grandeur of this majestic landscape.





A pause in the proceedings on a rough shoot

Andrew Sydenham,
Studio manager

Nikon D810, Sigma 24-105mm Art,
1/50sec at f/4, ISO 1000

It's always great to tackle a new challenge and the brief was to follow a group of friends around on a game shoot for a magazine feature. I was hoping for sharp winter sunlight raking across the plough, but it was a dull day and the action mostly took place in the depths of the woods. Shooting with a Nikon D810 and a Sigma 24-105mm Art lens, with the ISO setting racked up to 1000, this image was captured wide open at 1/50sec. There is some movement in the gundogs but I was pleased with the overall feel of the image. It captured the essence of the day, and the camaraderie of a group of rough shooters. Using substantial DSLR kit was probably not the best choice given how much walking was involved, but being able to process the 75MB raw files from the 36MP sensor was a real advantage when it came to editing. The final JPEG was converted using Adobe Camera Raw in Photoshop with adjustments to shadows, clarity and vibrancy, along with obvious profile corrections for the lens.

‘Using substantial DSLR kit was probably not the best choice, with the walking involved’

Flying Scotsman

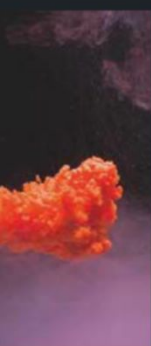
Michael Topham, Reviews editor

Fujifilm GFX 50S, GF 32-64mm f/4 R LM WR,
two minutes at f/11, ISO 100

Ever since the famous Flying Scotsman returned to the rails after its painstaking £4million restoration, I've wanted to photograph it differently from everyone else. I got my chance earlier this year when the nation's favourite steam locomotive visited a nearby railway and was looked after by engineers from Riley & Son (E) Ltd – a company I have good connections with, having volunteered for it previously. Once I knew I had my exclusive access granted, for which I'm eternally grateful, it became clear that the shot I'd

envisaged taking might actually be possible. The loco had been positioned just right and was immaculately polished. Most importantly, it was sitting in darkness, which was essential for illuminating it in the way I wanted. After setting the high-resolution beast that is the Fujifilm GFX 50S to a two-minute exposure, I began painting the entire locomotive with light. After about 10 attempts at refining the exposure and light-painting technique I captured this image – and I am absolutely delighted with it! To me it portrays the Flying Scotsman a little differently, and highlights the magnificence of British engineering in the 21st century. The restoration of the Flying Scotsman helps ensure that our country's engineering heritage is neither lost nor forgotten.





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Champions' league

Some of 2017's images received well-deserved recognition in major photographic competitions – prepare to be impressed

**Taylor Wessing
Photographic Portrait
Prize 2017 - First
Prize Winner
César Dezfuli**

Amadou Sumaila (from the series Passengers)

On 1 August 2016, over 100 people were rescued from the Mediterranean Sea, 20 nautical miles from the Libyan coast. On board the rescue vessel,

photojournalist César Dezfuli was documenting the plight of migrants. The portrait shows Amadou Sumaila, a 16-year-old boy from Mali, who was later transferred to a reception centre in Italy. 'I think Amadou's portrait stands out because of the emotions it transmits,' says Dezfuli. 'He had just been rescued by a European vessel, apparently fulfilling his dream. However, his look and his attitude show fear, mistrust and uncertainty, as well as determination and strength.'



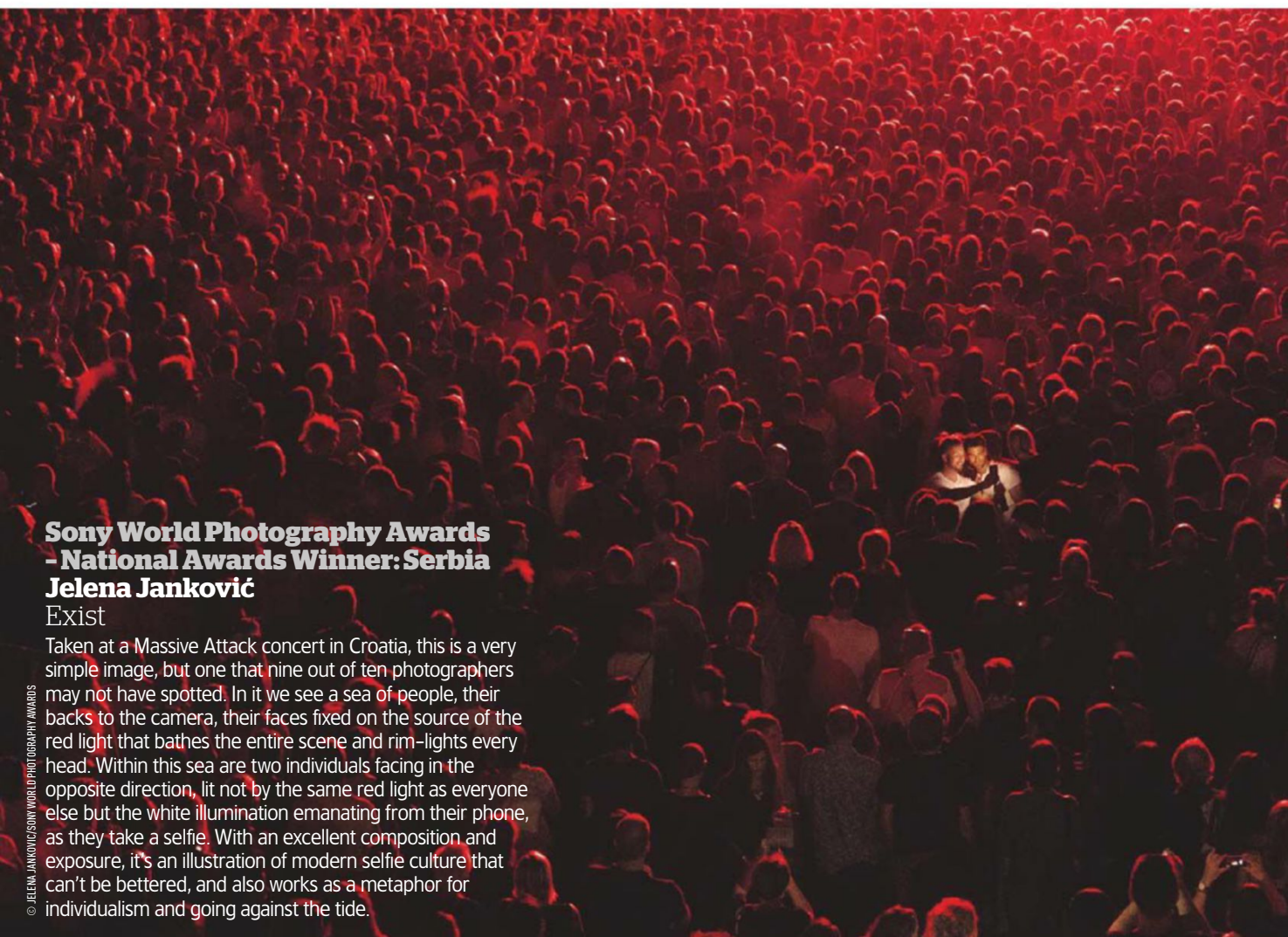


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**CIWEM
Environmental
Photographer of
the Year 2017 -
Overall Winner
Quoc Nguyen
Linh Vinh**

The hopeful eyes
of the girl making
a living by rubbish

◀ Quoc Nguyen Linh Vinh, a photographer from Vietnam, took this photo in a waste dump in Kon Tum, Vietnam. Vinh recalls: 'The child was happy, looking at the dark clouds and chatting to her mother. This was touching. She should have been enjoying her childhood and playing with friends rather than being there.' Vinh had dreamed of winning this contest and voicing his concern about the impact of global pollution.



**Sony World Photography Awards
- National Awards Winner: Serbia
Jelena Janković**

Exist

Taken at a Massive Attack concert in Croatia, this is a very simple image, but one that nine out of ten photographers may not have spotted. In it we see a sea of people, their backs to the camera, their faces fixed on the source of the red light that bathes the entire scene and rim-lights every head. Within this sea are two individuals facing in the opposite direction, lit not by the same red light as everyone else but the white illumination emanating from their phone, as they take a selfie. With an excellent composition and exposure, it's an illustration of modern selfie culture that can't be bettered, and also works as a metaphor for individualism and going against the tide.

© JELENA JANKOVIĆ/SONY WORLD PHOTOGRAPHY AWARDS

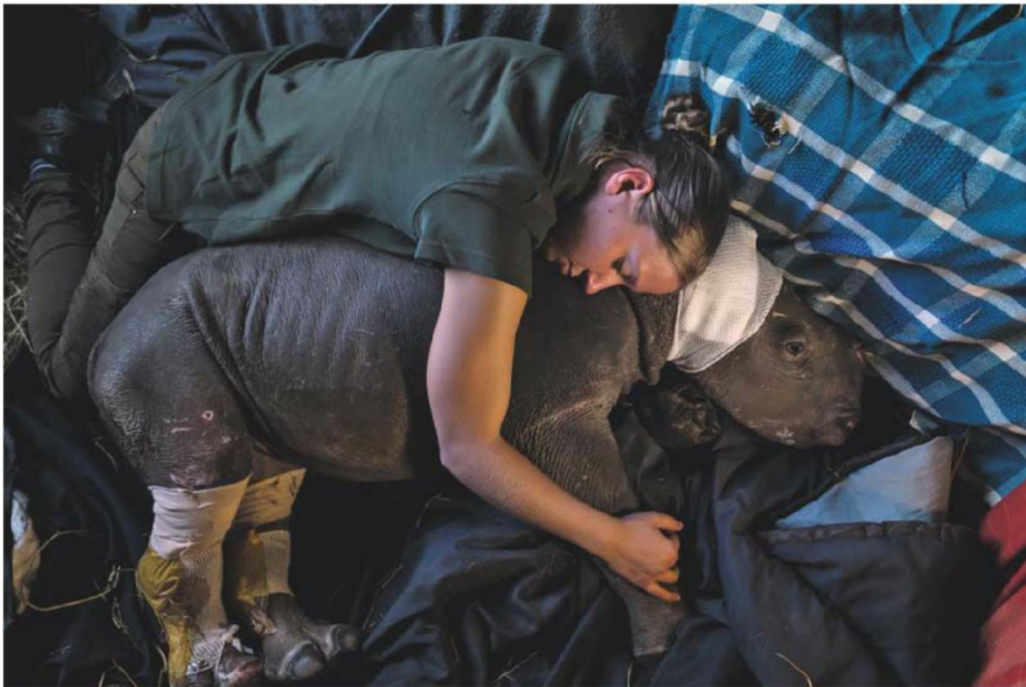
Wildlife Photographer of the Year - The Wildlife Photojournalist Award: Story and Overall - winner

Brent Stirton

Rhino Horn:
The Ongoing Atrocity

▶ Brent Stirton won the overall title of Wildlife Photographer of the Year with his striking, and disturbing, image of a black rhino killed and disfigured by poachers in Hluhluwe Imfolozi Game Reserve in South Africa (see pages 32–33). The image is part of a series that won Brent The Wildlife Photojournalist Award: Story category, and reveals the ongoing atrocity of the international trade in rhino horn (which was banned more than 40 years ago.) Despite legislation, horns still have a higher value on the black market than gold or cocaine.

© BRENT STIRTON/WILDLIFE PHOTOGRAPHER OF THE YEAR. DEVELOPED AND PRODUCED BY THE NATURAL HISTORY MUSEUM, LONDON



© ALEJANDRO PRIETO ROJAS/BIRD PHOTOGRAPHER OF THE YEAR

Bird Photographer of the Year - Overall Winner
Alejandro Prieto Rojas

Pink Flamingo Feeding Young

⬆ This image was taken during the annual feeding of the flamingo chicks at the main

nesting area at Rio Lagartos in Mexico. Alejandro is a professional wildlife and underwater photographer from Mexico. To capture this photograph, he had to use a movable blind, and get the birds accustomed to it. In order to not upset the colony, he had to take up position at night.

When a flamingo chick hatches, both parents take turns feeding it, first with a special liquid baby food they produce in their throats called crop milk, then with regurgitated regular flamingo food as the chicks continue to grow. Flamingo chicks are born with grey and white feathers, and do not turn pink for a year or two.

**Insight Astronomy
Photographer of the Year
competition - Overall Winner
Artem Mironov**

The Rho Ophiuchi Clouds

Taken over three nights at a farm in Namibia near Gamsberg Mountain, this image depicts the Rho Ophiuchi Cloud Complex. Sometimes known as 'Rho Oph' for short or the Ophiuchus Molecular Cloud, it is named after a bright star in the region. It is a dark emission and reflection nebula about 14 light years across and is situated approximately 460 light years away from our planet, in the constellation of Ophiuchus (the serpent-bearer). It is one of the closest star-forming regions to the solar system.

© ARTEM MIRONOV/INSIGHT ASTRONOMY PHOTOGRAPHER OF THE YEAR COMPETITION

**British Wildlife Photography
Awards - Overall Winner
Daniel Trim**

**Heathrow Roostings, (Pied wagtail),
Heathrow Terminal 5, London**

In winter, pied wagtails roost communally in urban areas, both for protection and for the additional warmth given off by buildings and lights. This extra degree or two can make the difference in harsh weather. Here, a single individual out of hundreds is silhouetted by the lights of Terminal 5 at Heathrow Airport.

© DANIEL TRIM/BRITISH WILDLIFE PHOTOGRAPHY AWARDS

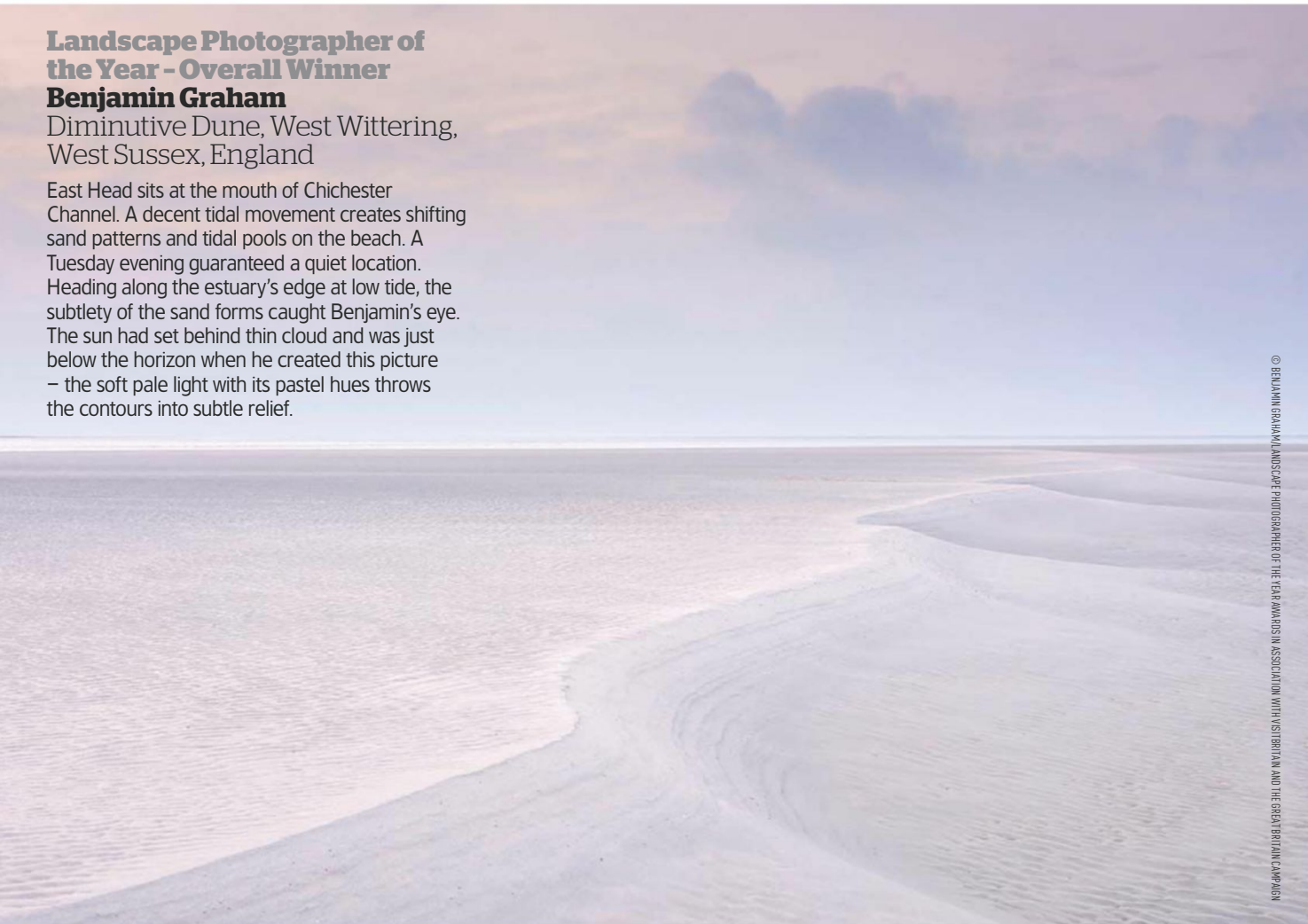


Pink Lady Food Photographer of the Year - Overall Winner
Shoeb Faruquee
Food for God

Shoeb took this image of a Brahman cook preparing food for devotees of the Baba Lokonath sect at Rajapur Lokonath Dham Chittagong Bangladesh – a prayer and worship centre. This evening ceremony lasts for two hours. The devotees fast for 24 hours and break their fast after the prayer. The light comes from ghee lights, burned in the name of Baba Lokonath. Shoeb tried to capture the spiritual concentration of the devotees at prayer, and said that he's always trying to shoot an image with a new message for our world.

Landscape Photographer of the Year - Overall Winner
Benjamin Graham
Diminutive Dune, West Wittering, West Sussex, England

East Head sits at the mouth of Chichester Channel. A decent tidal movement creates shifting sand patterns and tidal pools on the beach. A Tuesday evening guaranteed a quiet location. Heading along the estuary's edge at low tide, the subtlety of the sand forms caught Benjamin's eye. The sun had set behind thin cloud and was just below the horizon when he created this picture – the soft pale light with its pastel hues throws the contours into subtle relief.



© BENJAMIN GRAHAM, LANDSCAPE PHOTOGRAPHER OF THE YEAR AWARDS IN ASSOCIATION WITH VISIT BRITAIN AND THE GREAT BRITAIN CAMPAIGN

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LETTER OF THE WEEK



The price is not right

May I re-hear the excuse why the British photography customer has to pay so much for their gear? For example, you can buy a Tamron 24-70mm f/2.8 VC G2 lens for slightly more than £900 in the USA, but it seems to cost £1,250 in the UK – £350 more for the same product. Also you receive a shorter warranty of five years in the EU versus that of six if bought in the USA! Similarly a Nikon D850 will cost you only £2,500 (\$3,300) in the USA but £3,500 in the UK? These are generic products that do not differ and take no extra effort to manufacture for the UK. Yet I have never heard a decent argument or seen any investigative journalism that has 'outed' this exploitation and profiteering.

I am aware that manufacturers pay for extensive magazine advertising and for certain events, and that the same magazines have to protect their profits – but how long do we have to wait for a champion? The squeeze on the pound is to continue and times are to get harder (temporarily) post-Brexit, so now is the time for some real journalism to get to the heart of this issue and produce an article listing price differences and excessive overcharging of British customers. **Ian Douglas, Plymouth**

For almost any electronic device for the past few years, we have tended to see list prices that are the same in US dollars as they are in UK pounds. While the knee-jerk reaction is to make assumptions about 'rip-off Britain', the reality is a little more complicated. US prices are always quoted exclusive of sales tax, while UK prices always include VAT at 20%. In addition, for most goods, consumer protection is rather less comprehensive in the USA compared to the EU. Let's look at that Tamron 24-70mm f/2.8. If you attempt to import it from the USA via the B&H website, you'll find that you're liable for \$265.62 in VAT and \$83.08 in import duty: in total you'll pay \$1,619.71 including shipping, which is almost exactly £1,200. If bought in the UK, you'd pay £1,249 and also get a valid warranty – **Andy Westlake, technical editor**

Win! SAMSUNG The EVO + microSD Card has added memory capacity and multi-device functionality. This UHS-I Speed Class 1 (U1) and Class 10 compatible card is perfect for capturing photos and video recording. www.samsung.com



What a card

I notice that in recent weeks some letters have been received by AP regarding Wi-Fi functionality for DSLR cameras. These comments usually focus on whether or not the functionality exists to transfer JPEG and/or raw files from the user's camera to a smartphone or other device (for example using proprietary software embedded in SnapBridge, FluCard, and so on).

An inexpensive and reliable solution can be found in the use of Toshiba FlashAir cards (of which I cannot recall any mention in your publication). I have successfully used these to transfer raw and JPEG files from my Pentax K-7 to my smartphone after a simple setup process; furthermore there is no need to connect to (or to be anywhere near) an existing Wi-Fi network as the card generates its own Wi-Fi hotspot. File transfer is quick using the dedicated app, which works on Android and iOS devices.

So no more messing around with the camera manufacturers' own software because this Toshiba solution neatly bypasses and avoids any limitations that you have already commented on in your various reviews.

The cards are available in sizes ranging from 8GB–64GB, are fully compliant with SD/SDHC functionality and can be bought online. The instructions for use, supporting documentation for setup, etc. are easily available.

Chris Petrou (from Australia)

Always good to hear from readers down under. This is interesting. Much to my embarrassment I own one of these Toshiba cards but have never actually used the Wi-Fi transfer feature. I will check it out again but I do tend to move around batches of rather large raw files, so a memory card reader might still be faster – **Geoff Harris, deputy editor**



Chris Petrou recommends Toshiba FlashAir cards for Wi-Fi transfer

Raw stories

Lee Filters has been advertising its ProGlass IRND filters in recent editions of AP with the statement 'Raw file – unprocessed' underneath an image taken using one of these filters. From articles I have read in AP, I believe it is impossible to view or print a raw file without some kind of processing, so this statement is misleading. The advertisement in this issue goes further: as well as stating 'Raw file – unprocessed', the second paragraph of text begins 'When processing the image...'

Chester Willey

You are quite right, Chester, that raws can't be printed in their 'pure' form. In this context, they mean that it is a minimally processed raw file with no localised adjustments – **Geoff Harris, deputy editor**

Leica no likey

Unfortunately, I am the owner of Leica M9 and Leica M9P cameras which show evidence of chip corrosion. I also missed the August deadline for free chip replacement, and after speaking with the UK customer service department it seems my only options are to pay for a replacement or upgrade my cameras at a cost of £4,800. Leica service department said the corrosion is probably due to a manufacturing fault where the glass coating was delayed in being put on some of the chips. I believe there should have been a

Eric missed the deadline for free chip replacement on his Leica M9



Home / Technique / Expert advice

Street photography and the law

When you're out on the street it's important to know your rights, says Tracy Calder. Follow our tips, and you'll be well on your way to staying safe and streetwise



Visit bit.ly/aplawtips for general advice on street photography in the UK

product recall and the date for replacement should not have been set (especially with only three months warning). I would appreciate any thoughts that you might have on the issue as I am sure many other AP readers are in the same boat. **Eric**

Sorry to hear that, Eric, and thanks for letting us know. We have passed your comments on to Leica – **Geoff Harris**, deputy editor

Panic over?

Is it just me or have the police woken up to their overreaction regarding photography and suspected paedophilia and terrorism? I am not saying I could get away with setting up a tripod next to a paddling pool without being challenged, or try to photograph personnel coming in and out of the MI5 building in central London, but I don't seem to hear as many complaints from photographers as I used to. What is AP's take on this saga?

Tom Townsend

Interesting point, Tom. We don't get as many letters on this subject as we used to, that is true. While a number of police forces have now issued more enlightened guidance to their officers, I also think that perhaps a lot of photographers simply don't take the risk of being challenged near government offices any more, and the same goes for shooting in areas where children are present or playing. We do need to be sensitive to public concerns, while at the same

time vigorously defending our right to take photographs if we are not breaking the law. There are some good online resources for readers who wonder how they stand in relation to UK law, such as our handy guide online at bit.ly/aplawtips. However, always remember to take professional legal advice if you do get accused of breaking the law with your photography – **Geoff Harris**, deputy editor

Do the maths

I have just been reading the 25 November issue of AP, and what an excellent issue it is. However, on page 37 in the section 'Do the maths' I think the multiplication factor for the 15-stop Big Stopper is incorrect. I believe the factor should be 2 to the power of 15, which is 32,768, and not the 3,198,720 value quoted.

Mark Gilbert, Somerset

Money matters

Technology advances always carry a price. The trouble is that my wallet has limits. My last new DSLR-like camera was bought six years ago for under £500, in comparison to today's realisation that any of the current models I might consider are advertised at well over four figures. There may be assorted reasons for such a price hike but any closer look at specifications shows that gains for me might be of limited benefit. But temptation is hard to discount.

Greg Lewis

Another 200D thumbs up

Like your recent correspondent Mr Youngson (*Inbox*, AP 2 December), I too have found the

Canon EOS 200D with a 24mm pancake lens to be very pocketable as it's small, light and full frame. I have a Canon EOS 5D Mark III with L series lens which I use if I go on an organised photoshoot, but which I find is a very heavy combination especially as I have a weak back. So I tend to carry the 200D with me at all other times, and I have had excellent results from it.

Brian Wastell

Something of the night

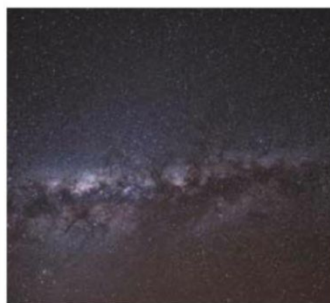
I imagine that James Paterson in his recent feature was a bit limited by space (20 *Toughest Photo Subjects*, AP 2 December, page 15), but he implies that an equatorial mount is required for taking pictures of the stars. It is true that for deep sky objects or telephoto images this is necessary, but a lot can be achieved without the expense. Many pictures of the night sky can and should be taken with a wideangle lens; the Milky Way will usually require a focal length below 20mm. If the ISO is set to 3,200 (or better still, ISO 6,400), then a shutter speed of about 15–20 seconds will provide pinpoint star fields.

Apply the rule of 500 (500 divided by the focal length of the lens) to identify an appropriate shutter speed which will be unaffected by the earth's rotation. So 500 divided by 20 gives a speed of 25 seconds.

This image (see below) was taken under dark sky conditions in Namibia using this technique, followed by some boosting in Photoshop. I hope it helps some would-be star photographers.

Peter Warne

Thanks very much, Peter – this is a complicated topic and your letter is enlightening. Great image too, and we are sure that other readers will find your tips helpful – **Geoff Harris**, deputy editor



Peter Warne shares some tips for shooting pictures of the night sky

Contact

Amateur Photographer, Time Inc (UK) Ltd, Pinehurst 2, Pinehurst Road, Farnborough, Hampshire GU14 7BF
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Email ap@timeinc.com
Picture returns: telephone 01252 555 378
Email apicturedesk@timeinc.com

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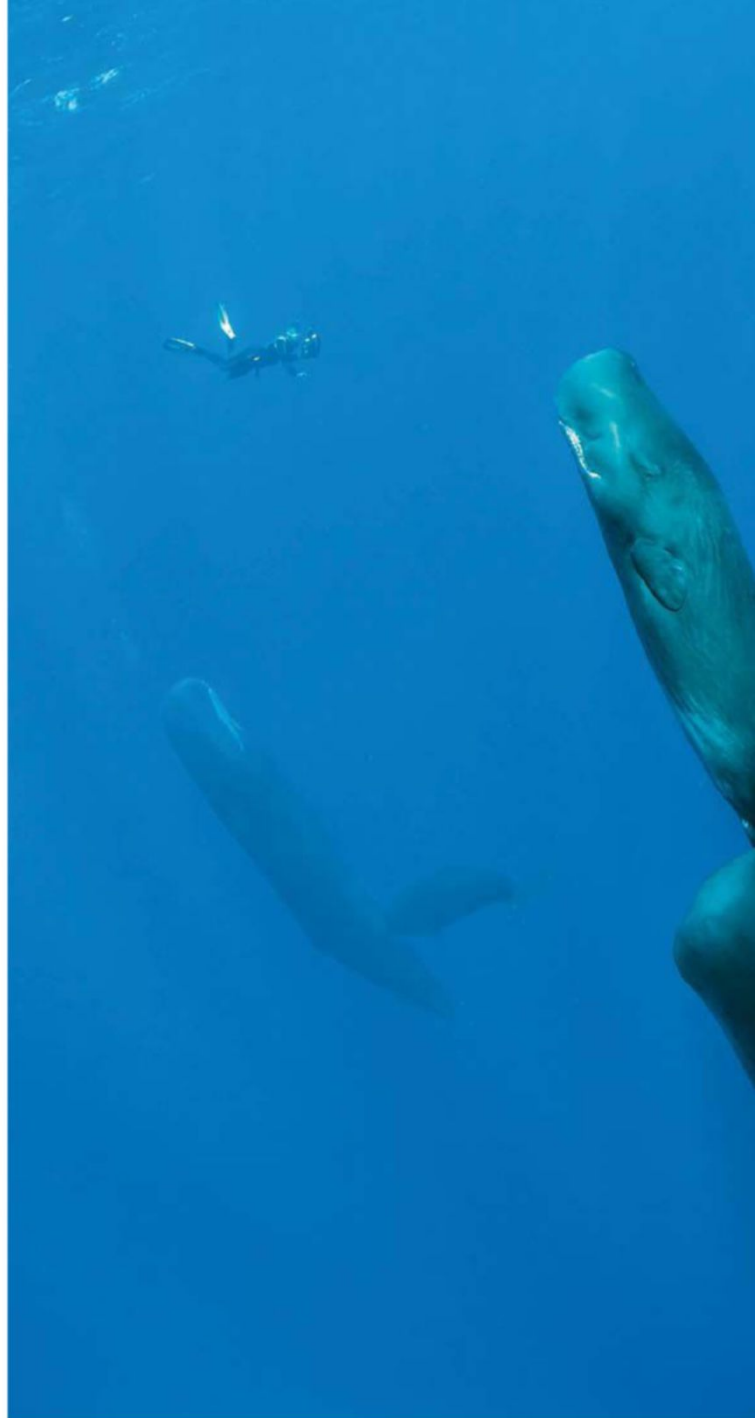
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. Our images of the year

AP STAFF CHOICES

In the past 12 months we have encountered some incredible images while working on AP. Over the next six pages we bring you some of our personal highlights



Hollie Latham Hucker
Technique editor
**'Always by my side' by
John Ferrett**

◀ I'm a huge fan of the array of fantastic photography competitions we see each year – big and small. It's great to see so many photographers from different backgrounds participating from all corners of the globe. We've seen some stunning photographs in 2017; it's hard to pick a favourite. However I must admit that I have a soft spot for any photograph that includes a dog – it won't take much to win me over! So this year I was particularly excited to see the finalists for The Kennel Club's Dog Photographer of the Year. Now in its 12th year, the international competition received almost 10,000 entries from




© FRANCO BANFI

74 countries. It must have been a hard task for the judges to whittle it down to the 10 winners of each category. The image I picked was second place in the Assistance Dogs category. Taken by John Ferrett, it shows Reno, a Labrador Doberman cross, whose owner is a double amputee and registered blind.

This image really struck a chord with me. It shows the close, emotional companionship between Reno, a rescue dog, and his owner, who trained Reno to assist him in everyday life. John has captured the beautiful bond between them, one that pulls at my heartstrings. It's clear to see from this photo that Reno rarely leaves his owner's side. This image truly represents the special relationship we all have with these loyal, loving and reliable animals. To see more of John's work, visit www.jferrettphotography.com.

Nigel Atherton Editor **Sleeping sperm whales** by Franco Banfi

 In these image-saturated times I love it when a photo stops me in my tracks and makes me go 'Wow!' especially when it shows me something I haven't seen before. Several images this year did that for me. Ami Vitale's surreal panda shot and Yuri Zvezdny's Patagonian landscape, both featured overleaf, did just that, as did Brent Stirton's moving portrait of an injured, orphaned baby rhino being cuddled by a charity worker, which we published just last week. But my mind keeps returning to this astonishing photo by Swiss photographer Franco Banfi, taken on a Canon EOS 1D X Mark II with an 8-15mm fisheye lens. I've never given

much thought to whether or how sperm whales sleep, but if forced to guess I wouldn't have pictured these wonderful creatures floating like tombstones, or some cetacean Stonehenge. Franco took this photo back in January off the coast of Dominica in the West Indies, an area I know well. I spent many years in the Caribbean and learned to dive there, but I never saw anything like this! He and his crew were following a single whale when it led them to this pod. Then other whales joined them. 'Suddenly they all stopped swimming and started to sleep vertically in the water,' he recalled in our 30 September issue. I like how Franco included a couple of fellow divers for scale, and to convey how undisturbed in their slumbers they are by the nosy human interlopers. I wonder what sperm whales dream about?

Andy Westlake

Technical editor

'Wanderer in Patagonia' by Yuri Zvezdny

While the Insight Astronomy Photographer of the Year competition tends to be a showcase for truly astonishing imagery, a lot of it feels remote. No matter how beautiful they may be, false-colour images of distant nebulae shot through a telescope can feel divorced from reality.

This is what makes Yuri's shot, which won the People and Space category, stand out. We see the majesty of the Milky Way above a glacial landscape of rugged grandeur, with a solitary human observer gazing upwards. Somehow, even committed city dwellers who'd think twice about popping out after dark for a pint of milk feel a connection, as if we know what it's like to stand there.

This is also a work of phenomenal technical virtuosity. Balancing the illumination in all the areas of the frame – the sky, the mountains, and the artificial pool of light surrounding the figure – must have taken a huge amount of planning at the taking stage, as well as a great deal of skill in the post-processing. It's all paid off though, resulting in a truly awesome photograph on a galactic scale.

© YURI ZVEZDNY

Michael Topham

Reviews editor

'Pandas Gone Wild' by Ami Vitale

This image, captured by second prize stories winner Ami Vitale, in the Nature category of this year's World Press Photo Contest, stopped me in my tracks. As I learned more about it, I discovered it's one image from a series of heart-warming shots taken by Ami during a visit to China to document the once-endangered giant panda.

The striking image depicts a cub of a giant panda that lives at the Wolong reserve, Sichuan, China, being released back into the wild by a local keeper who wears a panda suit in the hope of keeping young panda bears as free as possible from human contact and intervention. What I love about the image is the sense of care and trust it portrays between cub and keeper.

From a technical perspective, I'm particularly fond of Ami's documentary style, which is all about capturing the moment and telling the story as it is, rather than getting creative with depth of field or experimenting with unusual techniques. I highly recommend anyone with an interest in documentary photography to check out this year's World Press Photo Contest winners.

© AMI VITALE





Geoff Harris
Deputy editor
'The twins' gymnastics dream' by Yuan Peng

Working on AP means I get paid to look at fantastic photography, so choosing my favourite picture of the year was a tough call. When I think back to this year's entries to the Sony Photography Awards, however, I remember how gobsmacked I was by the images of the young Chinese gymnasts – Liu Bingqing and Liu Yujie – taken by Yuan Peng.

The images won top prize in the Sports category, and were taken in a specialist school in Jining, in the predominantly rural Shandong province in China. Yuan's subject is the punishing training regime of twin sisters Liu Bingqing and Liu Yujie. While his photographs of their gruelling training sessions would probably prompt calls to social services in the UK, the twins have loved gymnastics since being tots and are following their dream of representing an increasingly dominant China on the world stage.

Stuck-up fine art photography critics are snuffy about sports imagery, but I find it a fascinating genre. It is filled with energy, drama and spur-of-the-moment creativity.



© YUAN PENG

Steve Fairclough

Features consultant/writer

'Memorial to a Species' by Brent Stirton

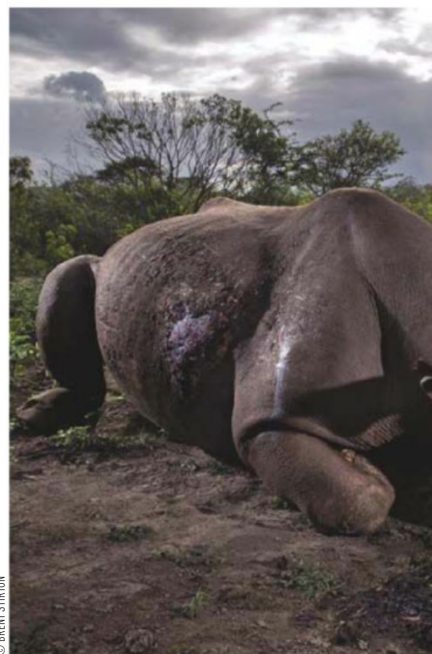
By now I would imagine the majority of AP readers are quite familiar with the tragic image of a de-horned black rhino, which secured the 2017 Wildlife Photographer of the Year title for Brent Stirton. Since it was chosen I've followed some of the debates about it on social media, with many detractors claiming it was easy to take such a picture, but I think they're totally missing the point.

It's about having a debate and highlighting key conservation issues in the world – it's not about which camera was used

or what f-stop or shutter speeds were set or, indeed, how difficult or easy a picture was to take. It's about leveraging the power of still photography to bring about change in the world. Imagine if Brent Stirton had just filmed this poor rhino. Would that have had as much of an impact? Quite simply, no. So that's why, for me, this is a superb example of the impact of a single image. It combines a sort of haunting truth with a clear message that this crime must stop.

As an aside, I believe it's long overdue for Brent Stirton to win

such a high-profile award. His iconic image of a murdered silverback mountain gorilla being carried on a stretcher out of Virunga National Park in the Democratic Republic of Congo, should have been World Press Photo of the Year in 2008. It was passionately argued for by the then-judge Michael 'Nick' Nichols until the wee hours of the morning when a fellow World Press Photo jury member, who was very tired, said: 'It's only a monkey, Nick'. Until we can unilaterally change these attitudes, images like this one of the de-horned rhino need to remain firmly embedded in our minds. Visit www.brentstirton.com



© BRENT STIRTON



© SANTIAGO VILLAMEDIANA

Andrew Sydenham

Studio manager

'Thermal Vacuum Chamber' by Santiago Villamediana

The Design and Production Winner of the Institute of Engineering and Technology (IET) photography competition, which ran in conjunction with *Amateur Photographer*, really caught my eye. The ethereal light emanating from this scientific

chamber, bathes the operator and his lab coat in such a classic way that a Renaissance master could hardly have painted it more exquisitely. I'm very impressed by this image, which in its scope could simply have ended up as a well-executed industrial documentary shot. But careful thought and execution quite apart from judicious use of a blue gel have lifted it into the realms of the sublime. I'm sure jobbing photographers regularly find themselves confronted with similar subjects

that, captured in a standard way, become nothing out of the ordinary. The creative thought and artistry are the commodities which make this shine out from the thousands of images that confront me every year.

More of Santiago's imagery can be found on his website along with lovely portfolios from rural Tanzania and his portraits of African women, very different in style to this award-winning image. Check out the images at: www.santiagovillamediana.com.



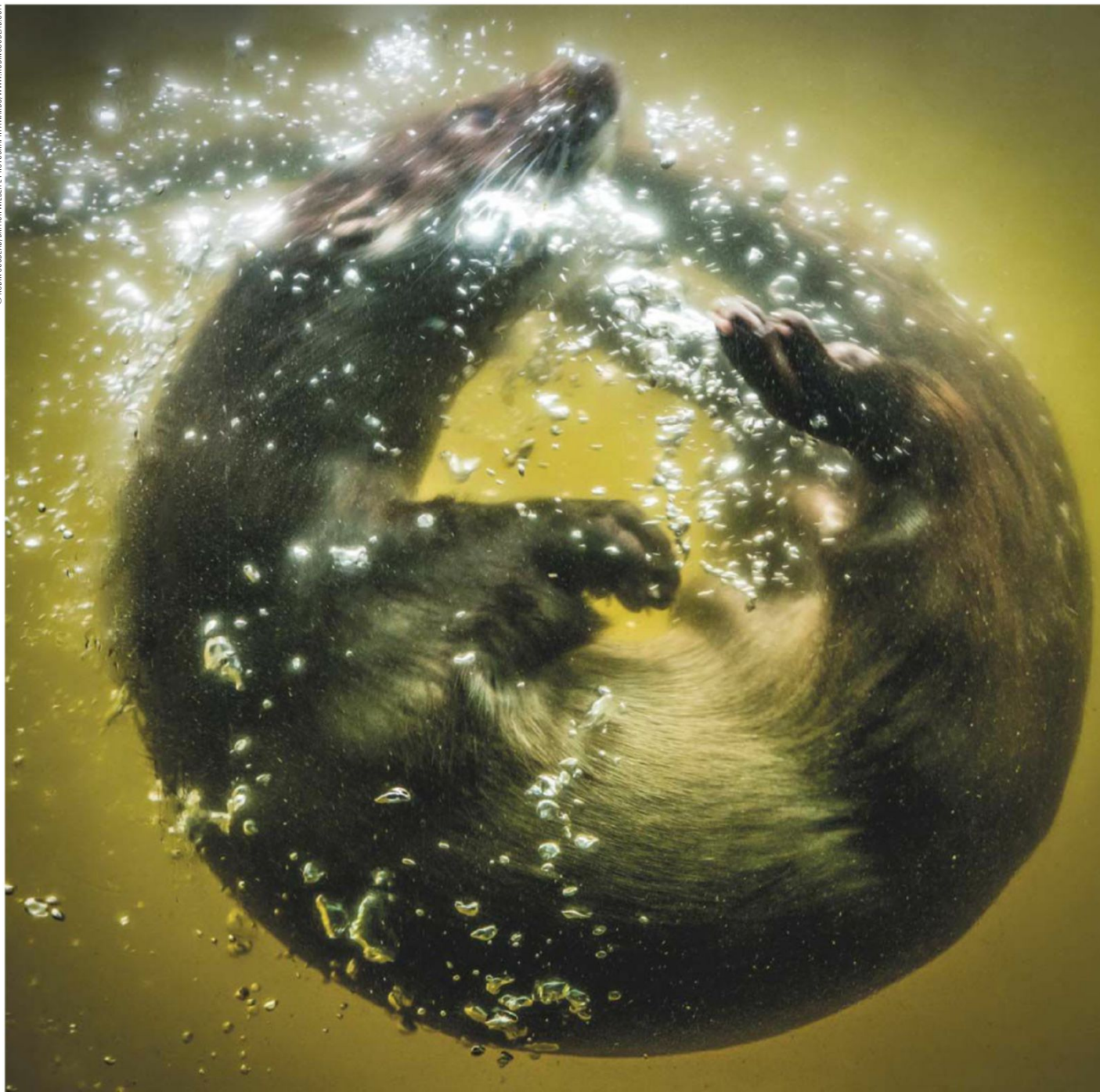
Tracy Calder
Features editor
'A Ring in Bright Water'
by Robin Goodlad

✓ A few years ago I was lucky enough to stay on the island of Eilean Bàn, Scotland, in the former home of Gavin Maxwell, author of *Ring of Bright Water*. One morning, having risen early, I made my way towards the edge of the island armed with a tripod and a plan to shoot the lighthouse and bridge. Suddenly, offshore, the unmistakable form of an otter appeared. I stood for 10 minutes watching as the animal frolicked in the water, completely disinterested in me. I decided not to take a picture, knowing that my efforts would pale compared to the experience of observing the animal.

I did get my shot of the lighthouse and bridge, but it is the former encounter that stays with me.

Seeing this fabulous picture by Robin Goodlad, who is primarily a wedding photographer, really brought back memories of my time on the island. The picture was Highly Commended in this year's British Wildlife Photography Awards, and rightly so.

The image was taken through a viewing window at an otter sanctuary in Devon – proving that you don't always need to get your feet wet to produce a striking underwater image. Robin is fascinated by otters and inspired by Maxwell, and he recalls that the animal took delight in performing perfect wheels in front of the window, leaving a trail of bubbles behind. Pure magic!



A life in the news

Peter Macdiarmid has recently celebrated 30 years as a top news photographer. **Steve Fairclough** spoke to him about his career thus far

Peter Macdiarmid lays the starting point of his path to photography at the door of his Guatemala-born mother, who had an unconventional upbringing. ‘She brought that to the family,’ he explains. ‘We would go and do things that were exciting, that other people wouldn’t do. Nowadays, it would be quite normal to go and look for the Royals, but in the ‘70s, when I was growing up, we would go and find where Prince Charles was playing polo. In some ways it’s

remarkable that I haven’t become a Royal photographer. I think my mother’s craving for excitement was sort of in-built and that drove me towards news photography.’
He recalls spending 10p on a Box Brownie camera at a jumble sale aged 10. ‘It took some paper-wrapped Kodak film that made quite big negatives. I remember experimenting at an early age, and taking film to Boots and getting prints done’. His father was a keen amateur photographer who ‘had always shot decent Kodachromes’,





© PETER MACDIARMID/GETTY IMAGES

and he bought Macdiarmid a Zeiss Ikon 35mm camera when he was 12. After that he took photographs for the school magazine and studied photography at college.

By coincidence his mother got a job as a secretary on the picture desk at *The Times* and was able to ask her colleagues about where her son should be going and what doors he should be knocking on. Macdiarmid recalls, 'I had a chat with the picture editor who was quite friendly and positive about my pretty dire portfolio of the time.'

By 1987 Macdiarmid was working for a photo agency called London News Service, which took on people of 'limited experience'. He reveals, 'It was sink or swim and you were working with other national photographers, so that was a very steep learning curve. Towards the end of my period there I was being

Above: Smoke rises from a fire at the Buncefield fuel depot in Hemel Hempstead in 2005

Far left: Queen Elizabeth II reflected in her car mirror at the Royal Windsor Horse Show, 2017

Left: Giant Olympic rings float on a barge opposite Parliament in 2012

farmed out to *The Independent* who would ask me to go and do things.'

After about 18 months with the agency Macdiarmid went freelance and started working for *The Sun* and *The Independent* at the same time, which he describes as 'a bit chalk and cheese'. He adds, 'With *The Independent* in those days you could be fairly creative and that was nice. From 1989 onwards I worked solely as a freelancer for them.'

At the start of his career Macdiarmid was shooting with Canon T90 cameras and manual focus lenses. He stuck with those until entering the Canon EOS system with the original EOS-1 SLR, before becoming one of the early adopters of digital in 1996.

Macdiarmid recalls, 'In terms of equipment I've always been willing to try things. At that stage I had a Land Rover with a wet





© PETER MACDIARMID/GETTY IMAGES

process in the back for colour. Around 1994/5, as laptops and film scanners came in, but digital cameras hadn't really arrived, I was flying around London and hand-processing colour film when I had to or using a one-hour lab and then scanning in the back of a Land Rover to allow me to shift images for *The Independent*. So it was a natural progression to go digital from trying to process films and scan images into laptops.'

His first digital setup cost around £18,000 and included a Kodak/Canon DSC3c digital SLR, which Macdiarmid describes as, 'a brick'.

He adds, 'It had a 1-megapixel sensor, was connected by a scuzzy SCSI interface, there was no screen on the back, it used £300 big-style PCMCIA cards and was terrible with highlights... but you learnt to become an expert in shooting like you were using transparency film.'

One of the first digital pictures Macdiarmid had published was a shot of then-Labour leader Tony Blair in the garden of his house in Islington (see below). He reveals, 'It had been setup such that he was writing the famous 'Road to the Manifesto' speech. I shot it slightly inside the house looking out just to

Above: Riot police force protestors back across Kasr Al Nil Bridge as they attempt to get into Tahrir Square on 28 January 2011, in downtown Cairo, Egypt. Hundreds of arrests were made in an attempt to quell anti-government demonstrations

get the length on the lens. He asked not to be photographed below the waist because he was wearing his jogging trousers as he was going to play football with his boys.'

These days Macdiarmid's kitbag includes two Canon EOS-1D X Mark II DSLRs, an EOS 5D Mark IV, WTF transmitters and a range of EF lenses, from a 16-35mm up to a 500mm. He also occasionally uses a Sony Cyber-shot RX10 III bridge camera, which he says, 'is not perfect by any means but it's a very good camera to have as a piece of light, long glass for when lighting conditions allow.'



© PETER MACDIARMID

Left: Labour Party leader Tony Blair writes a speech in the garden of his Islington house in London, 1996

Memorable news pictures

After an 11-year stint at *The Independent* Macdiarmid worked at Reuters and, in 2005, joined Getty Images as a senior news photographer. His time at Getty saw him co-nominated for a Pulitzer as part of the Getty team that shot the Arab Spring story in Tahrir Square, Cairo, Egypt, in 2011.

Having covered many of the key events of the past 30 years, what does Macdiarmid advise on how to make a great news picture? 'The key to it is to find something that no one else has seen. You're basically looking for something different that catches the eye. I always liked looking for humour in things,

'I was flying around London and hand-processing colour film'

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Above: Sam Allardyce in the back of a car leaving Wembley Stadium after being sacked as England football manager

➤ obviously certain subjects lend themselves to that, visual puns and things.'

He regards his 'luckiest' image to be the one of former England football manager Sam Allardyce. 'I shot it in September 2016 of Allardyce leaving, and he was hiding in the back of a car. As he drove out a golf buggy was driven in front of him to try and put us off the scent. On a long lens I shot a picture through the windscreen showing him sitting in the back of the car using his phone – it was sharp, shot on a camera that allowed me to crop massively and appeared on every [newspaper] front page except

The Daily Telegraph, who had it inside, and it was on three or four back pages as well.'

After leaving Getty in 2015, Macdiarmid went to work with his colleague Ben Cawthra, who had set up the London News Pictures agency. He explains, 'We have a similar interest in what we cover in that it is news-based; [it's] a lot of politics in and around London and the South East and it's a mix of print and online that we get published in. For online you need to be quick so we shoot raw, then process and crop in-camera. We transmit to a server that attaches a caption that we've pre-written and can change on the phone.'

He admits, 'It's competitive and we have to think smarter and work harder than the wire services to which all the big clients subscribe; so we have to beat them. It goes out on FTP to all the newspapers you can think of and all of the online places. We get lots of requests from television and other people as well, but we send live out to all of the newspapers. We have lots of contributing photographers as well, whose material we distribute, so it's hard work.'

Evolution of the industry

With a full three decades under his belt shooting news images I wonder what are the differences between working in 1987 compared to 2017? Macdiarmid replies, 'I think it's just

Above: The Royal Air Force Aerobatic Team (RAF) fly in formation over Buckingham Palace to celebrate the Diamond Jubilee of Queen Elizabeth II



Peter Macdiarmid is a news, corporate and commercial photographer. He began his career in 1987 working for local newspapers in south London, and now works for the London News Pictures agency. Macdiarmid won News Folio of the Year in the Press Photographer's Year 2009 awards. Visit www.petermacdiarmid.com or www.londonnewspictures.co.uk

the speed of everything and communication that has changed. As an early adopter of digital technology the excitement of being able to transmit a photograph over a mobile phone signal was palpable. Obviously digital is now king and the quality is better than film. The ability to shoot things [that are] three-quarters of a mile away and be able to pull up an image that's still usable, although fairly pixelated and grainy at that distance, is great. The ability to be able to shoot long, fast and [with] autofocus in the dark is extraordinary.'

He adds, 'There are so many more outlets for your images now with the growth of online. But the quality of photography, the quality of the understanding and the nous of the photographer is still king. The fact that a member of the public can take a photo with a phone and transmit it... [means] it's not a specialist thing any more. But being in the right place at the right time is still a skill I think.'

Macdiarmid concludes, 'I've always seen myself as a jobbing photographer. I am the guy who stands outside the door and waits for a day to take a picture. The ability to keep enjoying it and making a living is what keeps me going. The thrill of getting a publication and getting stuff published where all of your competitors are there as well doesn't leave you.'



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Iceland's unmissable 5

Captured by Eleanor Cording-Booth on a Nikon D7500. Discover her journey at secretescapes.com/nikon/iceland

This far-flung rock on the edge of the Arctic Circle is a coveted destination for those looking to capture surreal, beguiling landscapes

It's a bonafide bucket-list topping place for photographers everywhere. And it's not hard to see why – a rather small geographical footprint offers a startling array of diverse landscapes to really test your skills and equipment. Aside from making sure to pack the best lenses, tripods and filters, this land is set to challenge the mettle of the photographer. These awe-inspiring sights are difficult to reach, the weather ever-changing and dramatic. Iceland offers any keen photographer true adventure, rewarding them with utterly enchanting natural scenes.

Unravel this Iceland itinerary. Dust off your lenses, find your warmest coat and sturdiest boots, and head out into the hinterland to these hand-picked locations. These are the top five, but there are plenty more waiting to be discovered. Don't miss them.

Krafla



This magnificent volcanic landscape, beset with an azure caldera pool, offers a truly surreal sight. Burnt orange and scarlet interrupted by bubbling streams of white smoke make for a truly martian landscape. Tucked into Iceland's northeastern corner, your images will be filled with a mesmerising array of alien colours and forms – if you can take the noxious sulfuric smell of course...

Landmannalaugar



The Icelandic Highlands are a rare technicolour marvel, where rhyolite mountains offer a wild spectrum of colours that seemingly dance under the light of the sun. Hike these craggy, arid peaks for remarkable views over this unique mountain landscape. Bring a towel too; Landmannalaugar hosts a vast collection of hot pools, perfect for rejuvenating after a long day of hiking to breathtaking photo spots.

Jökulsárlón Glacier Lagoon



Captured by Craig Howes on a Nikon D850

A surreal sight, Jökulsárlón glacier lagoon mixes black sands, crystal-white ice sculptures, and electric blue waters that host a silent collection of magnificent icebergs. It's an inspired sight, where deep blues contrast the crystal white and dark black of the beach. Its startling beauty is captured by its moniker, Diamond Beach. Sunrise offers great lighting and the fewest tourists.

Skaftafell



Set within a natural park, Skaftafell encompasses some truly humbling sights. River valleys and vast glaciers carve through the landscape. Head for Svartifoss, a truly spectacular waterfall framed by outlandish geometric rocks, before seeking out the magnificent ice caves where the light refracts through the ice ceiling forming an electric-blue hue.

Skógafoss



Captured by Craig Howes
on a Nikon D850

One of Iceland's famous beauty spots, Skógafoss is a bewitching waterfall. Thundering down from a high precipice, the falls offer a truly awe-inspiring drama. There are plenty of spots that offer new perspectives on the falls. Climb the ridge, or walk right to the foot of the falls and let their gargantuan stature dwarf you.

Inspired Yet? Discover our Journey



Nikon and Secret Escapes recently sent one aspiring photographer along with a professional to Iceland, to learn how to capture the perfect shot. Armed with the Nikon D7500 and D850, discover their own selection of unmissable photogenic spots. Follow their journey, with professional tips and tricks to help you get the most out of an Icelandic photography adventure.

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Best of Reader Po

We have published some stunning pictures by readers in our Portfolio feature this year. Here, AP Editor **Nigel Atherton** picks his favourites – plus we have a Readers' Choice winner voted for by our Facebook followers



Horse

Gerry White

◀ I spend a lot of my weekends walking on the downs, by the sea, surrounded by grazing horses, so this image from our 8 April issue, taken in Portland, Dorset, immediately appealed to me. It's very evocative of a late afternoon stroll – I can almost smell the sea air and feel the warm sun on my cheek. The horse seems to be enjoying the moment, too!

Canon EOS 6D, 24-105mm, 1/80sec at f/18, ISO 100



Batman

Steve Cheetham

◀ It takes an open mind to be able to look at one thing and see something else. So hats off to Steve for finding the Batman symbol in this building, which we published in our 21 January issue. It was taken not in Gotham City, but London.

Canon EOS 6D, 16-35mm at 16mm, 1/500sec at f/8, ISO 400

Stormtroopers

Ryan Hardman

▶ I enjoy seeing moments of humour in everyday life. This scene was a gift to Ryan, but he photographed it well, creating a lead-in line of stormtroopers that gives the image a surreal quality.

Panasonic GH4, 25mm, 1/640sec, f/4, ISO 200



Bled

Roberto Pavic

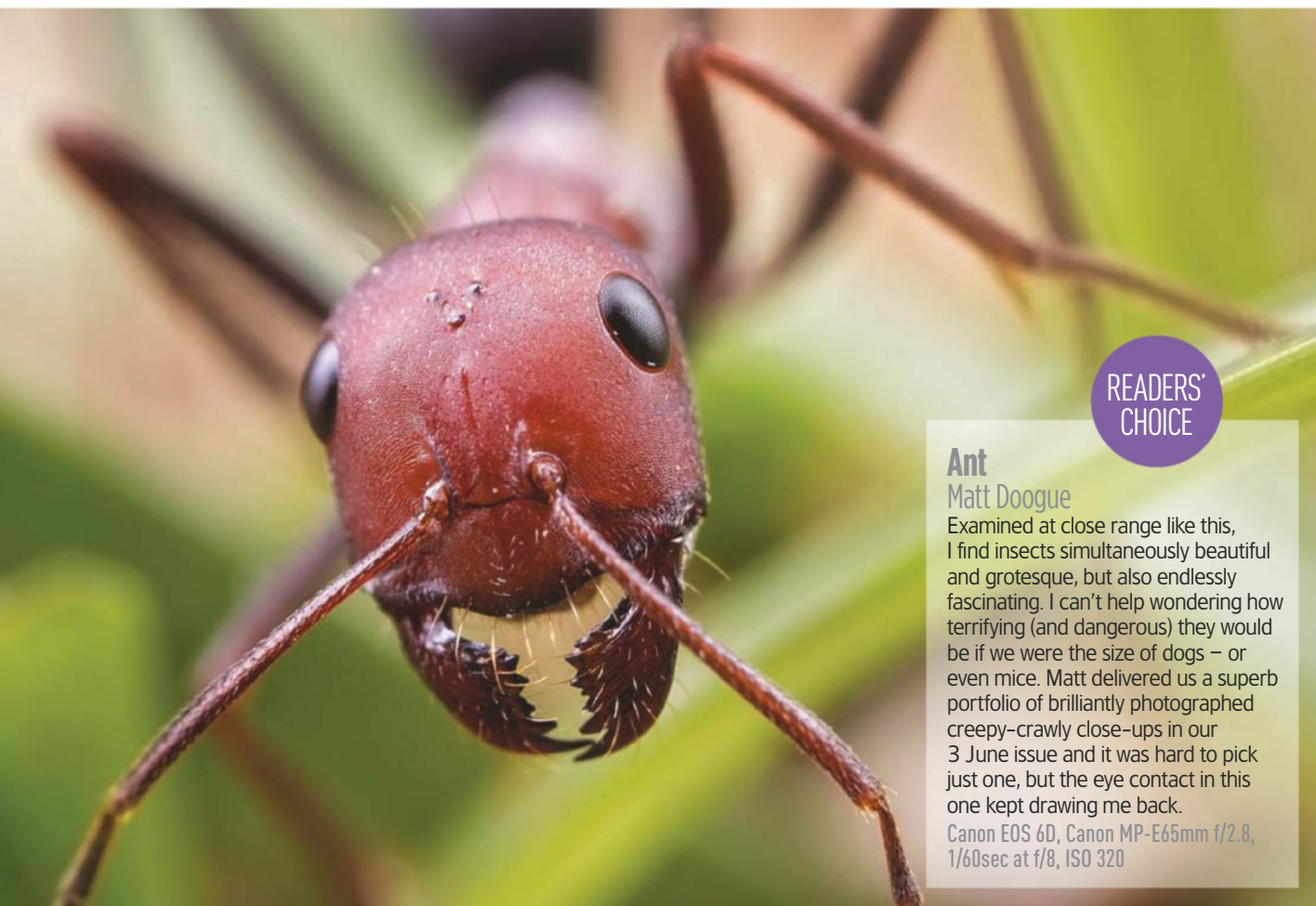
◀ There's something very serene and restful about this lovely Slovenian landscape from our 19 August issue. Taken at Lake Bled, the soft mist, flat water and perfect reflection of the pretty church combine to create a scene that would make a perfect backdrop for one of those postcards with philosophical quotes.

Canon EOS 5D Mark II, 24-105mm, 90 seconds at f/10, ISO 100, tripod, Lee 0.9 ND soft grad

portfolio 2017

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READERS'
CHOICE

Ant

Matt Doogue

Examined at close range like this, I find insects simultaneously beautiful and grotesque, but also endlessly fascinating. I can't help wondering how terrifying (and dangerous) they would be if we were the size of dogs – or even mice. Matt delivered us a superb portfolio of brilliantly photographed creepy-crawly close-ups in our 3 June issue and it was hard to pick just one, but the eye contact in this one kept drawing me back.

Canon EOS 6D, Canon MP-E65mm f/2.8, 1/60sec at f/8, ISO 320

© MATT DOOGUE



Beam me up

Dean Lokko

◀ I never tire of looking at photos of the Milky Way, especially when there is an interesting foreground. Dean has created something original and different here yet so simple.

Canon EOS 6D, 14mm, 20 seconds at f/2.8, ISO 8000

© DEAN LOKKO

Machu Picchu

Paul Eustace

✓ Some tourist views have been seen so often that we've become immune to their charms. Paul found a different angle on Machu Picchu, and in great light, too.

Canon EOS 5D Mark III, 17-40mm, 30 seconds at f/22



© PAUL EUSTACE



Clematis

Ant focused on the stamen of this clematis, and allowed the rich purple petals to drift out of focus through the use of a wide aperture to create a very effective floral close-up.

Nikon D700, 60mm macro, 1/400sec at f/4, ISO 1600

© ANT SMITH



© DARREN ROSE

Westminster

Darren Rose

From our 17 June issue, this is a pleasing image of a much photographed subject, but there's something about it that makes you look twice. That something is the filmic and strangely de-focused effect that is caused by Darren's use of a 6x17cm panoramic pinhole camera.

RealitySoSubtle 6x17 pinhole camera, 2.5 minutes at f/233, Fuji Acros film



© STEPHEN FLOUNDERS

Stairs

Stephen Flounders

We see a lot of pictures of spiral staircases but not like this. The addition of the person at the bottom of the rail gives the image a strong focal point. Taken at the Switch House at Tate Modern in London, it's a really nice composition and the black & white treatment focuses the eye on the shapes and curves. From our 21 October issue.

Olympus OM-D E-M5 Mk II, 17mm, 1/60sec at f/1.8, ISO 400

Best of Reader Portfolio 2017



'Here, Billy has created a very atmospheric view of the endlessly photogenic Venice'

Venice Billy Currie

◀ I like Billy's black & white work and here he has created a very atmospheric view of the endlessly photogenic Venice. Having chosen an interesting foreground with which to frame St Mark's in the distance, Billy used a slow shutter speed to render the water as smooth as glass. From our 18 March issue.

Canon EOS-1D X, 24-105mm at 32mm, 30 seconds at f/11, ISO 125, ND filter

© BILLY CURRIE



Abstract building

Mark Cornick

▶ Mark created an interesting geometric abstract from a detail of a building, which he duplicated, flipped and distorted using the liquify tool.

Canon EOS 6D, 24-70mm, 1/125sec at f/8



© MARK CORNICK



Leaping dog

Rebecca Ashworth

▶ As I'm a dog lover, this picture, from our 9 September issue, literally leapt out at me. I love the joie de vivre on the face of the spaniel, tongue hanging out, ears flapping in the wind, having the time of its life. The technique is spot on, too: shallow depth of field, perfect point of focus. I clearly need to raise my game when I'm out with my own dogs!

Nikon D4s, 70-200mm, 1/5000sec at f/2.8, ISO 640

© REBECCA ASHWORTH



Two birds

Lou Owen Jones

⬆ This image is a great candidate for a caption competition. Flawless technique, with a nicely blurred, non-distracting background and pin-sharp focus on the birds. From our 2 September issue.

Nikon D750, 600mm lens, 1/1600sec at f/6.3

Lofoten

Steve Oldfield

➤ This is Hamnøy in the ludicrously photogenic Lofoten Islands in Norway. Steve found a high viewpoint and created an appealing composition, using a Lee Big Stopper to enable a long shutter speed of two and a half minutes, so he could smooth out the water.

Nikon D810, 28-300mm, 2.5mins at f/11, ISO 100, Big Stopper, polariser, 0.6 medium grad



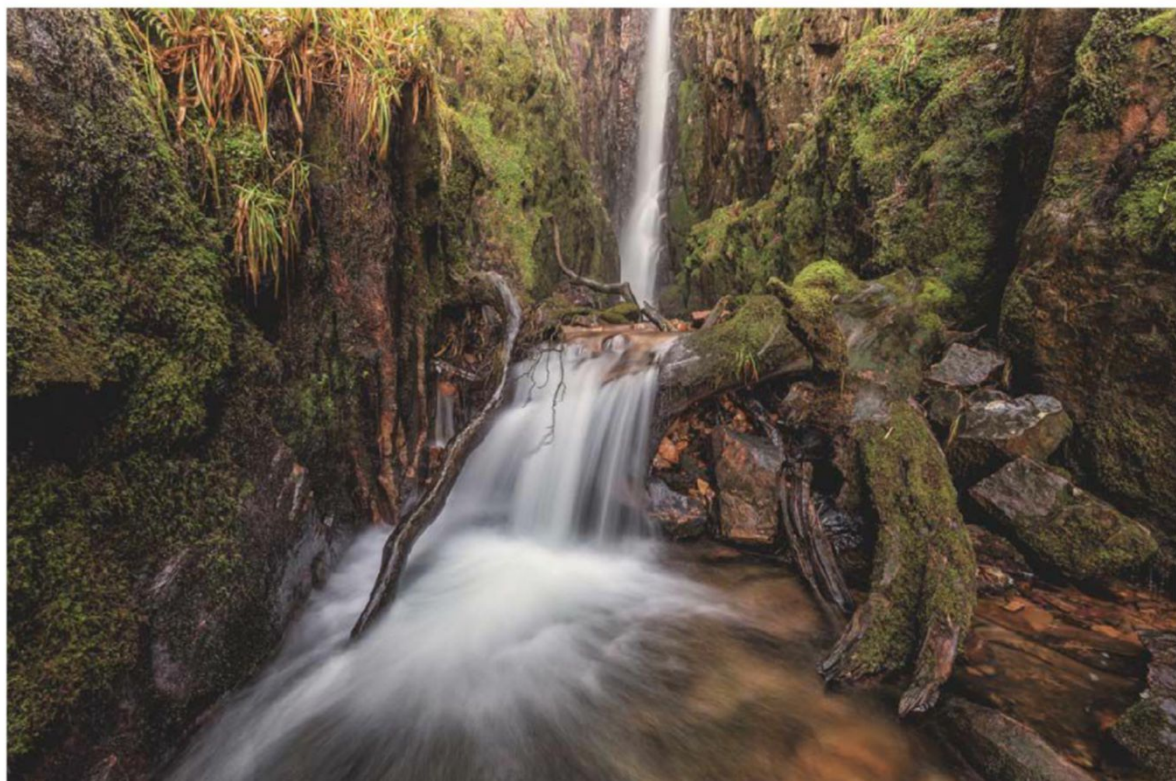
‘The blurred waterfall forms a great contrast with the pin-sharp detail of the surrounding fauna’

Waterfall

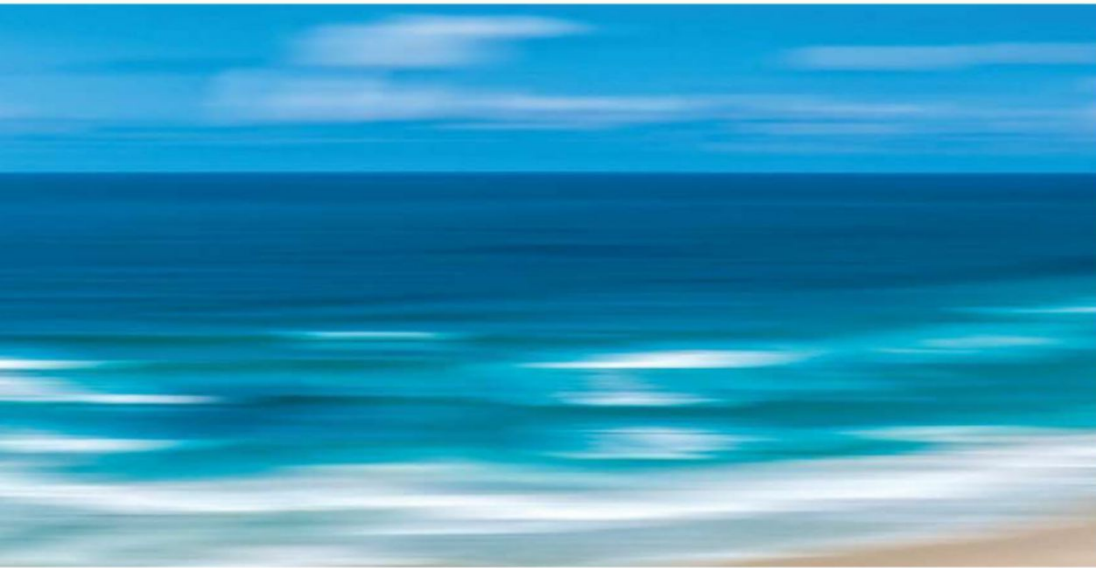
David Ball

➤ There's something primeval about this image from David Ball, and he has captured it superbly. The blurred waterfall forms a great contrast with the pin-sharp detail of the surrounding fauna.

Canon EOS 6D, 17-40mm f/4 at 17mm, 1.6 seconds at f/9, ISO 100



Best of Reader Portfolio 2017



Cornwall coast

Robert Maynard

◀ I'm sure a lot of people will hate this image from our 25 November issue, and I'm not generally a lover of this kind of thing either, but I find myself drawn to this image anyway. Robert has used movement, combined with a slow shutter speed, to create an abstract, impressionistic panorama of the sea. He says it's Cornwall but it could just as easily be the Caribbean with those vivid turquoise hues.

Nikon D800E, 35mm lens, 1/60sec at f/11, ISO 100, tripod, polariser

© ROBERT MAYNARD



© RUTH HUMPHRIES

Xmas smile

Ruth Humphries

◀ No, this isn't a young Elton John, it's a charming portrait by Ruth, who used the receding wet road as a blurred background to create a pleasing composition.

Panasonic GX7, 25mm, 1/500sec at f/1.4, ISO 400

© RUTH HUMPHRIES

Beach mum

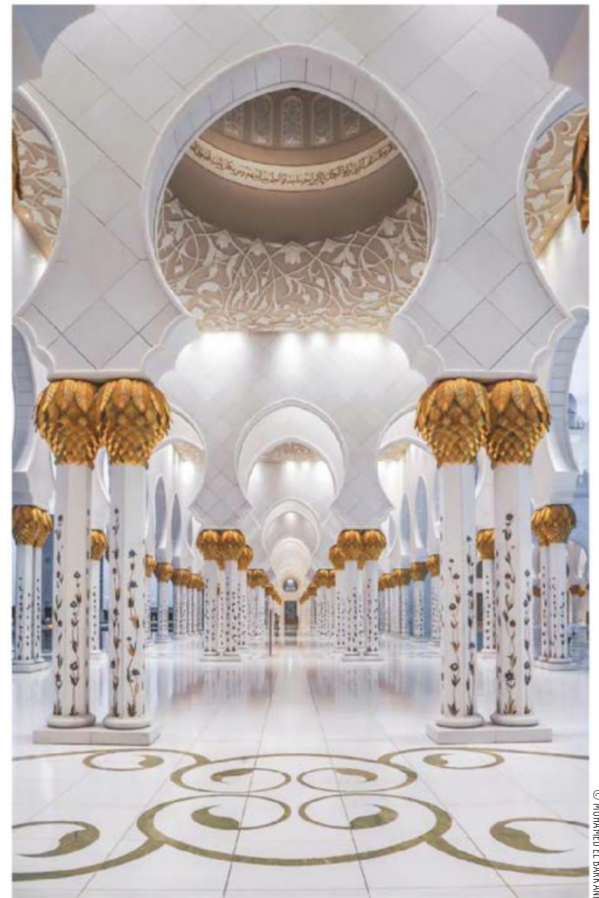
Mariana Morales

◀ This is the antithesis of Ruth's image. Mariana has created a romantic beach candid through the use of warm sunshine, soft focus and a long flowing dress that has caught the light beautifully. It presents an idealised image of motherhood, and of course childhood, that could be an ad in a glossy magazine.

Nikon D700, 105mm, 1/640sec at f/10, ISO 200



© MARIANA MORALES



© MOHAMED EL BARKANI

Abu Dhabi

Mohamed El Barkani

◀ Published in our 1 April issue, but Mohamed is clearly no fool. This is a beautiful image of what looks like the set for a Disney movie, but is actually the Sheikh Zayed Grand Mosque in Abu Dhabi. Okay, it's an incredible piece of architecture to start with, but Mohamed has done a sterling job of photographing it: perfectly straight verticals and a symmetrical composition that has a 'hall of mirrors' effect. It makes me want to go there, which is all you can ask for in a travel photo.

Sony Alpha 57, 16-105mm, 1/2sec at f/22, ISO 100

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– Damien Demolder

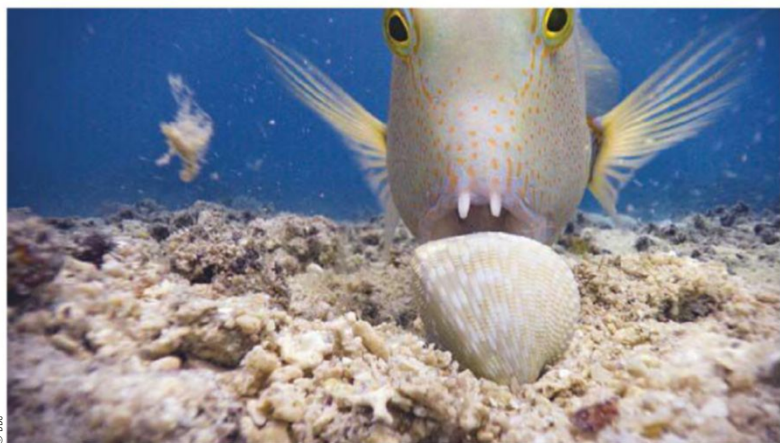


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Into the blue

Blue Planet II is a stunning new BBC TV series documenting the amazing wildlife in our oceans. **Steve Fairclough** spoke to two of the stills photographers involved

Top left: A screen grab from film footage of Percy the tusk fish who travels far and wide each day to collect clams, which he diligently takes back to the same spot to crack open



Left: A split level shot of a turtle



The epic *Blue Planet II* project took four years to complete and involved 125 shoots in 39 countries, 6,000 hours of filming underwater and an additional 1,000 hours of filming in submersibles at depths down to 1,000 metres below the surface. The result of this labour of love, documenting a part of the natural world often never seen before, is a seven-part BBC TV series and accompanying book including more than 200 still images by many of the world's top nature photographers.

Indeed, as series narrator Sir David Attenborough points out, 'Oceans cover 70% of the surface of our planet and yet they are still the least explored. Hidden beneath the waves there are creatures beyond our imagination.' To almost mirror



the seven-part TV series the book – which has the longer title of *Blue Planet II: A New World of Hidden Depths* – is split into seven chapters: One Ocean, Coast, Coral Reef, Green Seas, Big Blue, The Deep and Our Ocean. The 312-page tome features the images of dozens of highly experienced nature photographers – the likes of Christian Ziegler, Doug Perrine, Audun Rikardsen and Alex Mustard – and *AP* tracked down two of them, Richard Herrmann and Richard Robinson, to find out more about how they helped to shoot this mammoth project.

Kelp forests

As well as being a stills photographer Richard Herrmann was also a location manager/science guide for a kelp forest shoot at the

Channel Islands in California, USA. He reveals, ‘The biggest challenge we faced was finding a healthy kelp forest! By October 2015 95% of southern California’s kelp forests had been turned into a decomposing mess by elevated “El Nino” ocean water temperatures. We could document kelp forests decimated by the “El Nino” effects, but in the end we needed a beautiful, healthy kelp forest with lots of life.’

After checking various parts of the Channel Islands the crew’s hopes were beginning to fade, but Herrmann knew of an isolated spot

Above: Floating islands of drifting kelp are hosts to temporary ecosystems containing many types of marine creatures, especially juvenile fish

‘The biggest challenge we faced was finding a healthy kelp forest with lots of life’

right by Santa Cruz Island. He explains, ‘With the boat and resources we had on the shoot, it was really our last chance. After two hours of motoring one day, we saw the island and just hoped for the best. What we found was a beautiful, healthy, kelp forest in tremendous visibility! We went back for 10 days straight and were able to get great images.’

For his underwater *Blue Planet II* shoots, Herrmann used a Canon EOS 5D Mark III DSLR, a 15mm full-frame fisheye, a 17-40mm zoom lens, Sea & Sea camera housing and Sea & Sea YS-D2 strobes. Whilst above water, or what he calls ‘topside’, he deployed a Canon EOS-1D X Mark II, a 100-400mm telezoom and a 24-105mm zoom.

The role of stills photographers on film shoots



➤ can be a tricky one as the filming aspect of the operation, understandably, takes preference. Herrmann reveals, ‘When shooting film crews while they are working, it is especially important to not get into the frame they are filming! I’ve had lots of experience with film crews, so I have a good sense of when it is OK for me to slide in for some still shots. As the cameraman is often “rolling” on a subject, I have to also be careful and shoot mostly without flashes. Any flash that is seen in a motion image will potentially kill the entire sequence.’

He adds, ‘For over-/underwater images you have to use a large dome with a wide lens and have a very calm surface to work with. Keeping water droplets off the dome is important here. Photographers use different techniques. Some use commercial products such as Rain-X; some just like to use spit!’

As for Richard Robinson, to get the best still images underwater, he simply advises, ‘Being as close as physically possible to the subject, while respecting their behaviour and remaining safe.’

Behavioural patterns

Indeed, the ability to understand the behaviour, or likely behaviour, of the creatures you are photographing



The book *Blue Planet II: A New World of Hidden Depths* by James Honeyborne and Mark Brownlow (BBC Books, ISBN: 978-1849909679, £25) features more than 200 breathtaking photographs and text to accompany the BBC TV series. To find out more, visit www.penguin.co.uk

Below: Sea lions generally swallow fish whole so, to turn the tuna into pieces of the right size, the sea lions thrash them violently to break them apart



© RICHARD WOLLACOME





Bottlenose dolphins and false killer whales hunt together. The dolphins are two to four metres long, while the false killer whales are up to six metres long

© RICHARD ROBINSON

have one chance and you need to have an understanding of what is going on before getting in the water to hopefully predict what may happen and be ready for the unexpected. Throughout the day they [false killer whales] switch between being playful, resting, socialising, hunting and feeding. Knowing which mode they are in significantly increases the chance of a good interaction in the water.'

False killer whales

Of the false killer whale shoot, which also saw the whales hunting alongside bottlenose dolphins, Robinson explains, 'The most challenging thing was finding the whales and when we did, they would only occasionally let us have a fleeting glimpse into their world. That meant being prepared for hours, sitting on the back of a travelling boat at speed, in cold wetsuits, with heavy cameras on our knees, waiting for all the elements to come together for the one moment we could drop into the water to get the shot.'

The whale shoot spanned over several seasons and Robinson reveals, 'My trusty Canon 5D Mark II was upgraded along the way to the 5DS R and then the 5D Mark IV. I use an Aquatica underwater housing with a couple of wideangle Canon L-series lenses, depending on the conditions of the day.'

He adds, 'The dynamic range of cameras has improved dramatically in digital cameras over recent years. These [false killer whales] are big animals, covering a large area underwater in less than ideal conditions... making images like this impossible [to shoot] in the past. They are also very fast moving – and underwater [when shooting] through your mask, you have a limited field-of-view, so I rely heavily on the camera's AF abilities.'

With everything 'in the can' and the TV series and book now out, Richard Robinson is crystal clear about the best lesson he learnt while working on the energy-sapping *Blue Planet II* shoots, 'Teamwork!' He explains further, 'As a photojournalist I tend to work by myself, and mostly I kind of like it that way, but on *Blue Planet II* I got to work alongside the best producers and scientists in the business. We pushed each other to the very limit and that brought out our best qualities. It lifted my game and has definitely made me a better photographer.'



An 'ugly' or 'huddle' of walrus gathers on a Svalbard beach in Norway. Most are males, but there are mothers with calves cattered about

© HILKE NIELSEN

is absolutely crucial. Herrmann notes, 'It's so important to have been around the subjects you are photographing. You have to know where to look and how they might react on approach.'

He continues, 'The example I could use is the Pacific white-sided dolphin. From my many years of photographing them I know what time of year and where to look for them off the southern California coast. I have also learned that when they are with their young, my chances go way down. I also know that when they are feeding, my chances are good to get close. Just by watching, and following, these animals I will see signals that tell me when I can have a good chance to get a shot.'

One of the key *Blue Planet II* shoots for Richard Robinson involved tracking down and photographing pods of false killer whales (which are actually dolphins) off the coast of New Zealand's North Island and, again, having an insight to their behaviour was vital.

He says, 'Above all else, it [understanding behaviour] is the most important thing. You only

The Cable Route of Half Dome at Night

by Kurt Lawson

Imagine persuading a mountaineer to climb the Half Dome cable route in Yosemite National Park in the dark just for a photograph – the resulting picture would be worth the effort

In 2010 Kurt M Lawson envisaged a night-time long-exposure shot of hikers ascending the 97 switchbacks of the Mount Whitney Trail in California. The following year, having enlisted the help of several friends, he realised his ambition. Later, Kurt was contacted by photographer (and astronomer) Sean Goebel who suggested that they return to the site and recreate the photograph with the use of digital equipment. The pair also decided to capture time-lapse footage of the proceedings. In 2014 the duo (plus a small team of helpers) took eight cameras back to the mountain. The trip was a huge

success and led to a unique picture, and the forging of a strong friendship.

It comes as no surprise then to learn that, in 2016, when Sean suggested a backpacking photo adventure to capture a night hike up Half Dome in Yosemite National Park, Kurt did not hesitate to accept. Once again the pair called upon mountaineer Wade Meade, who had assisted them on the digital Mount Whitney shoot. Wade was to climb the cable route of Half Dome in the dark. Owing to the unpredictability of the weather it made sense to allow two attempts to get the shot. Fortunately, in the end it only took one.



Kurt Lawson

Kurt Lawson is a landscape photographer based out of Santa Monica, California. He works on feature films as a visual effects artist, and often escapes to the wilderness to capture images of real landscapes. You can see more of his photography at www.kurtlawson.com. You can also see the time-lapse video of the 'Cable Route of Half Dome at Night' at halfdome.kurtlawson.com.



© KURT LAWSON AND SEAN GOEBEL

Hiking with 25kg gear

The team scouted out an area across the valley looking for a good vantage point, and finally settled on Mount Watkins, a 4.5-mile trek from the road. 'We divided all the camping gear, water and camera equipment into two packs,' explains Kurt, 'and each one weighed 56lbs [25kg] – you feel that kind of weight in every step.' Once they reached the summit, Kurt and his team took in the view. 'From Mount Watkins we could see Half Dome's beautiful edifice, the path leading up to the Subdome (the little hump on the left), and the cable route where hikers use steel cables installed by the National Park Service in the summer months

to pull themselves up the steep granite,' he recalls.

The team used five cameras on the trip: two for time-lapse and three for shooting stills. Kurt used a Sony Alpha 7R with a Zeiss Milvus 100mm f/2 lens for this shot, and took a series of exposures lasting 8mins at ISO 500.

The post-processing

The shots were combined during post-processing. 'I used eight of the exposures to show the ascent of Wade climbing up to the summit,' explains Kurt. 'The eight images were processed twice in Lightroom: once for the ground and trail and once for the sky. I combined the ground images



'From Mount Watkins we could see Half Dome's beautiful edifice'

in Photoshop, and took steps to reduce the noise. Once this was done I created a matte to combine the sky (created from the merged layers) with the ground in a seamless blend.'

Unsurprisingly shooting long exposures at ISO 500 created a few problems with noise, and Kurt had to work hard to limit the effects. 'I took several dark frames (with the lens cap on), averaged them out and subtracted them to reduce the noise,' he explains. 'Once done, I removed any airplane trails and the rest of the noise to leave just the trail of our

valiant hiker.' The resulting image is a visual representation of the 64 minutes it took Wade to ascend the granite monument on a beautiful summer evening.

All worth the effort

The picture won Kurt and Sean second place in the People and Space category of this year's Insight Astronomy Photographer of the Year competition, but he's quick to point out that it was a team effort. We can't wait to see what the team gets up to next.



KURT'S HALF DOME IMAGE KIT



Sony Alpha 7R

FOR the main close-up image of Half Dome (seen here), Kurt used a Sony A7R. It exhibited more favourable noise patterns compared to an A7R II (which he used for a wider shot), while its massive 36 megapixels provided ample resolution. Long-exposure noise reduction was off to allow continuous shooting for uninterrupted star trails.



Zeiss Milvus 100mm f/2 lens

FOR the close-up view from Mount Watkins, a 100mm field of view was chosen. Kurt turned to the Zeiss for its outstanding sharpness from corner to corner. Stopped down one stop to f/2.8, no detail was left out. It was mounted using a Metabones EF Mark IV T adapter.

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© MATT HARRY
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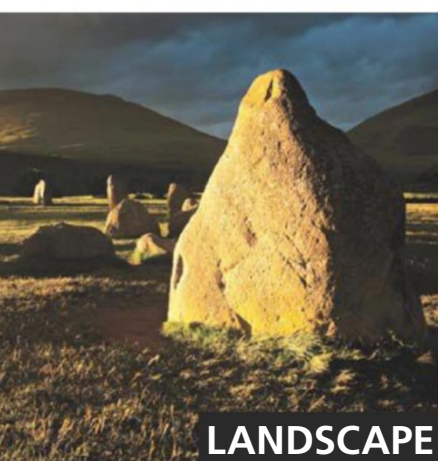
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LANDSCAPE

© DAVID CLAPP

Top tips for 2018

Whatever you shoot, from landscapes to wildlife to street, our handy tips guide is full of inspiration. Our experts give you their very best tips from the past year to get you started for 2018

PORTRAIT



© JAMES ABBOTT

WILDLIFE



© JOHN & TRACY LANGLEY

STREET



© PHILIPPE BOURGEOIS
© AMY SHORE

TRAINS, PLANES AND AUTOMOBILES



© KEVIN MULLINS

WEDDINGS



Landscapes

Our experts highlight the importance of working with available weather and light conditions, planning ahead, shooting with JPEGs and getting the maximum depth of field

© GORDON LAING

JPEG straight out of camera – profile set to boost colours



1 Use long-exposure JPEGs **Gordon Laing**

www.cameralabs.com



Getting JPEG images right in-camera is very satisfying. Eliminating post-processing from your workflow doesn't mean missing out on ethereal effects. My favourite technique is to use long exposures to blur clouds, smooth the surface of the sea or render waterfalls into unusual shapes. Shoot in very low light or use neutral density filters to extend your exposures. At dawn or dusk, use saturated profiles to boost the colours, or embrace the greys with black & white.

© DAVID NOTON

2 Calculate the hyperfocal distance **David Clapp**

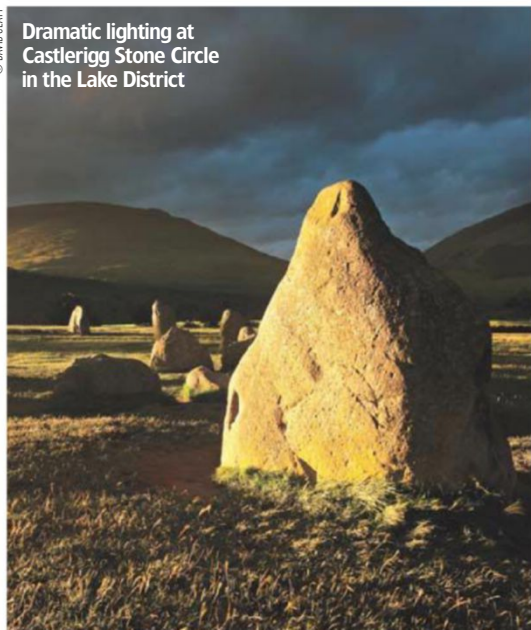
www.davidclapp.co.uk



In Live View focus on the furthest point. Set an aperture of f/16. Depress depth of field button and hold, turning the focusing ring so the focal plane is brought towards you. The horizon will fall out of focus then adjust to sharpen.

© DAVID CLAPP

Dramatic lighting at Castlerigg Stone Circle in the Lake District



3 See the light **David Noton**

www.davidnoton.com



Light is our raw material. It is so important to a finished image

that I often feel I photograph the light more than the subject. When contemplating a scene the first thing to do is consider where the light is coming from, and predict where the light will best illuminate the picture we have in mind at different times of the day and year. The last bits of golden light of a crystal-clear evening after a rain shower are perfect for revealing the form, texture and scale of a landscape. How soft the light of the golden hour is depends on the clarity of the atmosphere. Light that is too soft can be insipid for big views but perfect for details.

4 Shoot the Milky Way **Andrew Fusek Peters**

www.andrewfusek-peters.com



Shooting the Milky Way requires a fair amount of planning and research. First, although it's visible all year round, the galactic core – which gives the oomph to night shots – is not visible in the Northern Hemisphere during the winter months. April is the first month to start planning your shoot and September is the last. The PhotoPills app will help you plan your shoot on or around the new moon because moonlight generally makes the Milky Way appear washed out. The app also provides information about when astronomical twilight ends and stars are fully visible.

© ANDREW FUSEK PETERS



Milky Way reflected in Wildmoor pool

Evening light and perfect reflections on Loch Maree & Slioch, Wester Ross, Scotland



Make the most of sunrise and sunset for creative results

5 Expose for silhouettes

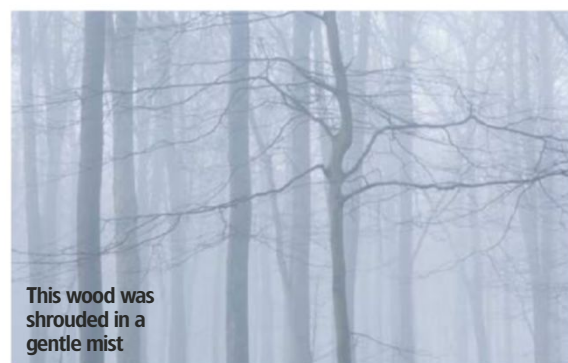
James Abbott

www.jamesaphoto.co.uk



Capturing a bold figure or object in front of a beautifully coloured sunrise or sunset in pure abstract shadow is easier than you might think. Shooting a good silhouette requires little more than pointing your camera at a bright area of the sky and hoping for the best. Shoot in aperture priority with an aperture around f/11 and metering set to evaluative. If the subject you want to capture is small in the frame you may need to set exposure compensation to overexpose slightly; similarly, if the subject is large in the frame you may need a touch of underexposure.

© JAMES ABBOTT



This wood was shrouded in a gentle mist

© TONY WOROBIEC

6 Embrace the weather

Tony Worobiec

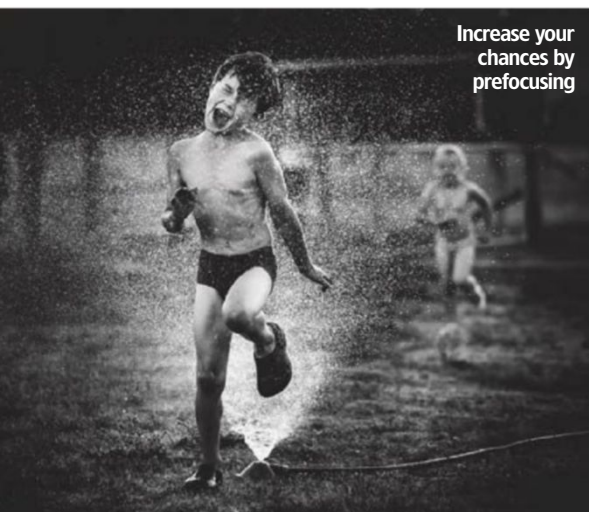
www.tonyworobiec.com



To get the best out of landscape photography, embrace the weather. You may have spotted a beautiful field of red poppies and decided to shoot them under a blue sky. Days pass and the conditions are never right. A better approach is to celebrate the weather conditions each day offers. If in the morning it is pouring with rain, it could be a cause for celebration. Or when you arrive on location and it is shrouded in thick mist, ponder on your good fortune. As you familiarise yourself with a specific location, ask yourself what weather conditions would be suitable to make a good photograph.

Portraits

Entice yourself to shoot portraits by experimenting with different materials, sculpting your portraits, adding flare and more, using our experts' top tips



Increase your chances by prefocusing

7 Prefocus your picture **Niki Boon** www.nikiboonphotos.com



To increase my chances of a sharp result I often prefocus – this involves aiming the lens at an area I know the subject will enter into, rather than chasing movement with the camera. I prefocus, and when I see the subject entering the frame and about to do something interesting, I release the shutter.



© JAMES ABBOTT

8 Stay sharp with shallow DOF **James Abbott** www.jamesaphoto.co.uk



Fast primes are fantastic for shooting portraits. Whether you're going in close for a head and shoulders crop or full length, the shallow depth-of-field they can create looks stunning. The difficulty is in getting the shots sharp where they should be – on the eyes. The zone of focus is so narrow that if you move a tiny amount between focusing and releasing the shutter, the point of focus is lost. One way around this is to set the camera to burst mode, and after focusing take three shots in quick succession. This will triple your chances of getting a sharp shot.

9 Add some flare **Tom Calton** www.tomcaltonweddings.co.uk



Traditionally lens flare has had a bad reputation in portraiture. It's often regarded as something damaging to your photographs and should be guarded against with the use of a lens hood. Although in some instances this way of thinking has its merits, flare can also be viewed in a more positive light (pardon the pun) and can be used to add a dream-like haze to portraits, giving them a wow factor. The key to achieving good lens flare is in the positioning – or more specifically, the angle at which light glances over the front element of your lens. Positioning yourself so that the sun is approximately 45° from the front element of your lens is a good place to start; then while peering through the viewfinder, slowly pivot the camera away and towards the sunlight (but don't look directly at the sun) until you achieve the desired effect. The size of the front element of your lens will play a role in the type of lens flare you achieve. Lenses with larger front elements tend to generate a soft haze, while smaller lenses will produce concentrated rings and orbs of light.



Shoot tethered to see the results clearly as you go



© AMANDA THOMAS

10 Shoot with the camera tethered to laptop **Amanda Thomas** www.amandathomasphotographer.co.uk



When shooting fashion portraits, I always shoot tethered to a computer in the studio or a laptop on location. This makes the working process much easier and smoother as you can view the images on a bigger screen while you are shooting. With a clearer view you will then know instantly if you need to make any changes as you go along. Stopping to crowd around the screen on the back of the camera to view a set of images will not only slow you down, it will break the contact and flow with your model.



© TIM CALTON

Materials create fluidity, used with slow shutter speeds



11 Experiment with different materials Trevor & Faye Yerbury

www.yerburystudio.com



Very soft organza, or silks of pastel tones, can add a new dimension to your pictures. Material can be wrapped around your model in a number of ways, used as a veil or encouraged to blow in the wind, where it creates fluidity and movement when combined with slow shutter speeds. It can be advantageous to have an assistant on hand to help arrange materials in a particular way. Flimsy and light material slips off easily and having a stylist or assistant can help fix things while you wait to shoot so it doesn't slow you down.

© TREVOR & FAYE YERBURY

Use diffused light to add a glow to portraits



© JASON LANIER

12 Sculpt the light Jason Lanier

www.jasonlanier.com



Budget should be no barrier to controlling lighting so that you can model and sculpt it to flatter your subject. Reflectors and diffusers are cheap to buy. Finding the best position for a reflector is a matter of trial and error but there's one important rule: get it as close as possible. As you move the diffuser closer to a subject's face, the subject will start to glow and you'll get that catch light. This is applicable not just for natural light but also strobes, LEDs or anything you use. The closer you can get the light or modifier to the subjects, the more they will light up.

Wildlife

It's important to plan and understand your subject, reveal background texture to add context to a picture, and nail the exposure and focusing. Learn from the pros

14 Plan your shoot well John and Tracy Langley

www.ourwildlifephotography.com

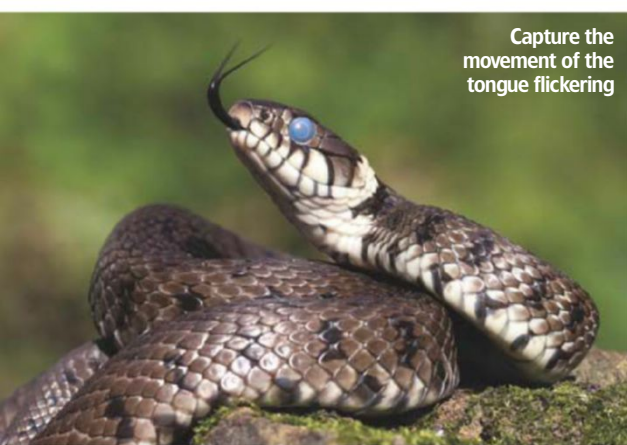


One of the first things to do when planning a photoshoot is to

research your subject fully to understand where you might find it and the behaviour it might exhibit. You can use books, the internet, TV documentaries, or you could just spend some time watching them in the field. The knowledge gained from these sources will help you to anticipate their behaviour and allow you to previsualise some of the images you'd like to capture. A good exercise is to create a wishlist of shots, either written down or carried in your head. This will help you to structure your time with the subject, rather than leave you ambling about aimlessly and failing to achieve your goals.

'A good exercise is to create a wishlist of shots'

Capture the movement of the tongue flickering



15 Capture fast-changing details Jason Steel

www.jasonsteelwildlifephotography.yolasite.com



The most striking images of snakes often depict the snake's tongue flicking back and forth. To capture this you're going to need a fast shutter speed of at least 1/400sec – the faster the speed, the greater your success rate. Shooting image bursts with the camera on high-speed mode will greatly improve your chances of capturing the flickering tongue in perfect position.

13 Reveal background texture Mark Sisson

www.marksissonphoto.co.uk



These days, I am increasingly drawn to revealing texture in backgrounds as opposed to reducing the area behind my subject to a classic uniform colour. I still use a shallow depth of field to emphasise the subject, but I include texture to provide a sense of place. This image of a great-spotted woodpecker screams pine forest when you look at it. The subject is small in the frame, allowing plenty of background to be included. There is an out-of-focus tree in the distance, and the light on the pine needles leaves no doubt as to the location. The longer you look at the background, the more it reveals, which takes the image beyond a simple portrait.



Research your subject and their behaviours



© JOHN & TRACY LANGLEY

16 Take advantage of the weather Ben Hall

www.benhallphotography.com



The courtship behaviour of great crested grebes is regarded as one of the most spectacular sights in British nature and usually begins in March, continuing for a few weeks. These elegant birds are widespread in the UK, being found on lakes, gravel pits,

reservoirs and rivers. Observe the birds closely and take note of where the sun is at dawn and dusk. I find dawn the most productive time to photograph them. Not only are they more active, the light is also warm and rich. Follow the weather forecast, as mist will often form on water following a cold and clear night. This provides perfect conditions for backlighting, as the mist lessens the contrast and creates a wonderfully calm and evocative atmosphere.

Pair of great crested grebes performing courtship display at dawn, surrounded by mist



© BEN HALL

Include background texture to add context

Owners often want stunning portraits

© MARK SSSON

17 Capture true character

Andy Biggar

www.andybiggar.com



Dog photography has changed a great deal in recent years.

Instead of action shots of dogs running or jumping, owners tend to want stunning portraits to hang proudly in their homes. All dog owners will see their dog differently, so it's important that we understand what's wanted from a picture. For example, the dog may naturally curl its lip, so we might try to get a shot in which the dog's lip isn't curled, only to find out that the owner prefers it curled. A clear understanding of what is wanted is important. So make sure that you get a full, detailed brief.

© ANDY BIGGAR



Control over tracking helps capture fast-moving subjects like this buzzard in flight

18 Tweak the parameters

Steve & Ann Toon

www.toonphoto.com



Our Canon cameras allow us to tweak 'Accelerate/Decelerate Tracking', controlling how the AF handles fast-moving subjects that change speed suddenly. Few of our subjects move at a steady speed, so we set this to +1. The higher setting of +2 is more responsive, but less stable. We leave 'AF point auto switching' at 0, as we rarely use multiple focus points. 'AI-servo image priority' determines how much time is allowed for focus before the first and subsequent frames are taken. We set this to give maximum emphasis on focus rather than speed, for both first and second images in a burst. Many DSLRs have a range of AF setting 'recipes' to choose from – called 'cases' on our Canons.

© STEVE & ANN TOON



Weddings

It is imperative to plan, react fast, be discreet and work in comfort in order to capture the events that unfold over the day, according to our experts

19 Use diffused flash Geoff Harris

www.geoffharrisphoto.co.uk



A lot of wedding photographers seem obsessed with using only natural light. For me, this is too rigid. While natural light is wonderful, I am not averse to using a touch of bounce flash combined with a higher ISO to get crisper images. Yes, heavily flashed images look crude and unnatural, but a 'kiss' of diffused flash at a lower power output can help to lift images.



© GEOFF HARRIS

Invest in a good harness system, as comfort is vital

React quickly and remain discreet to capture special moments

20 Use Face/Eye Detection Kevin Mullins



www.kevinmullinsphotography.co.uk
My style of wedding photography (mostly candid and unposed) involves handholding the camera – so I need to keep my hands seriously steady. If you're shooting at slow shutter speeds, hold your breath when you release the shutter. I use small cameras – Fujifilm's X-Pro2 and X-T2 – which allow me to react quickly but remain relatively discreet. If your camera supports Face/Eye Detection, then use it. Mine are brilliant at this. Move in quickly, take the picture and then retreat, allowing the moment to continue uninterrupted by you.

© KEVIN MULLINS

21 Work in comfort Michael Topham

www.michaeltopham.co.uk



Most weddings I shoot tend to last around 14 hours. This is an incredibly long time to be on your feet carrying multiple cameras while staying focused on the job. Working in comfort makes a huge difference over prolonged spells of shooting. Rather than slinging cameras over your shoulder using the strap that was supplied with your camera, it's well worth investing in a comfortable harness system. My HoldFast Money Maker harness distributes the weight of my heavy DSLRs evenly across both shoulders and has proven a godsend on more weddings than I can remember.

© MICHAEL TOPHAM



Travel

Some important aspects of travel photography include working with the right light, heading out at optimum shooting times and ensuring accurate focusing. Check out the expert tips for this genre

Magic Fountain & the National Palace at night, Montjuic, Barcelona, Spain



22 Cityscapes at night

David Noton

www.davidnoton.com



The prime time for shooting cityscapes is when artificial illuminations match the twilight sky after sunset. That balance is key, and endlessly variable. Much of it depends on how bright the city lights are: the brighter they are the earlier we can shoot. Sometimes I like the sky to be a deep blue with the artificial lights appearing bright and dominant. Other times I like to shoot earlier with a brighter sky retaining the last mauves of sunset, and with the unobtrusively discernible city lights below.

‘Light changes and goes through a number of different transitions during the evening’

23 Use focus peaking

Ken Kaminesky

www.kenkaminesky.com



One of the best features introduced in today's mirrorless models is focus peaking. This feature allows you to manually focus your lenses to

near perfection. Focus peaking detects the highest contrast areas of the scene and highlights them with a bright colour of your choice. The more pronounced the colour, the more in focus the area is.



24 Timing

Matt Parry

www.mattparryphotography.com



Dawn and dusk are the most photogenic times for shooting cityscapes. Cities that are bustling during the day can be calm and tranquil during the pre-sunrise glow of dawn. Early morning is the perfect time to capture iconic sights free from tourist hordes.

Dusk, on the other hand, often falls at a more practical shooting time, making it perfect for cityscapes. Light changes and goes through a number of transitions during the evening. As the sun goes down the shadows get longer creating scenes of greater contrast. The colours of sunset can highlight buildings with an attractive warm glow, and transform clouds and even rivers with vibrant hues of oranges and reds.

Combine the blue hue of the sky with street lights



Close-ups

For creative results our experts suggest experimenting with depth of field for selective focus, using LED lights to illuminate subjects and keeping an eye out for skeleton leaves

25 LED lights Ross Hoddinott www.rosshoddinott.co.uk

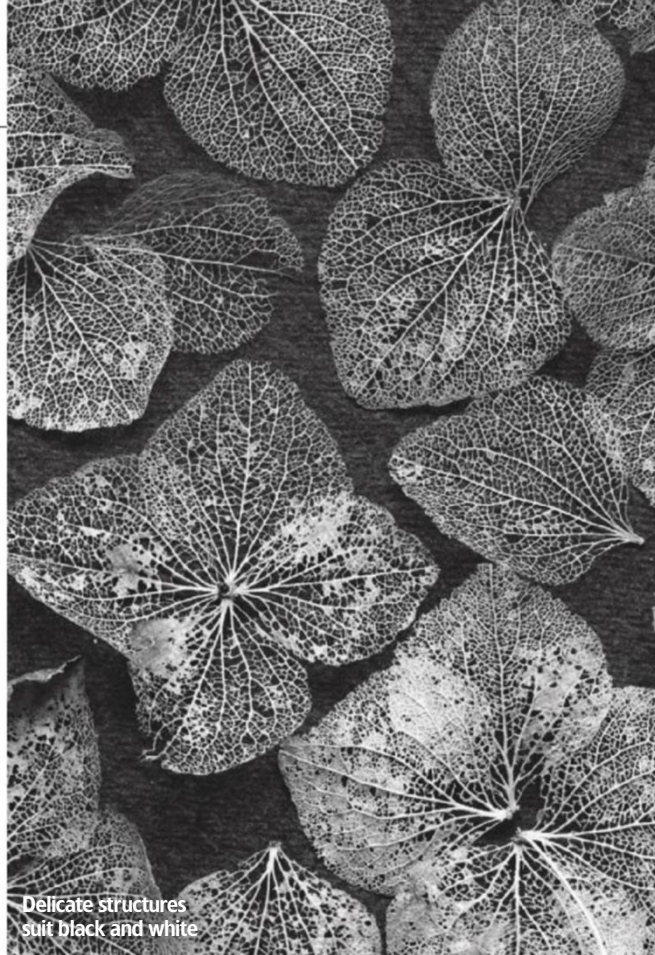


LED lights provide a constant source of light so, unlike flash, you can regulate and preview their effect before you trigger the shutter. They can be useful for

creative lighting effects such as backlighting flowers and foliage, or illuminating subjects growing in shade or under a leaf canopy. They do not need syncing with the camera, and most designs allow you to regulate and vary the strength of their light. They come in a variety of sizes and designs.



Without LED



Delicate structures suit black and white

© TRACY CALDER

26 Look for skeletons Tracy Calder



If you slow down and look around, you might notice some skeleton leaves. These delicate structures have veins resembling road maps and can make attractive compositions. Think about the background behind the leaves – go for something plain or lightly textured. This type of subject often suits the black & white treatment.

27 Try selective focusing Ross Hoddinott www.rosshoddinott.co.uk



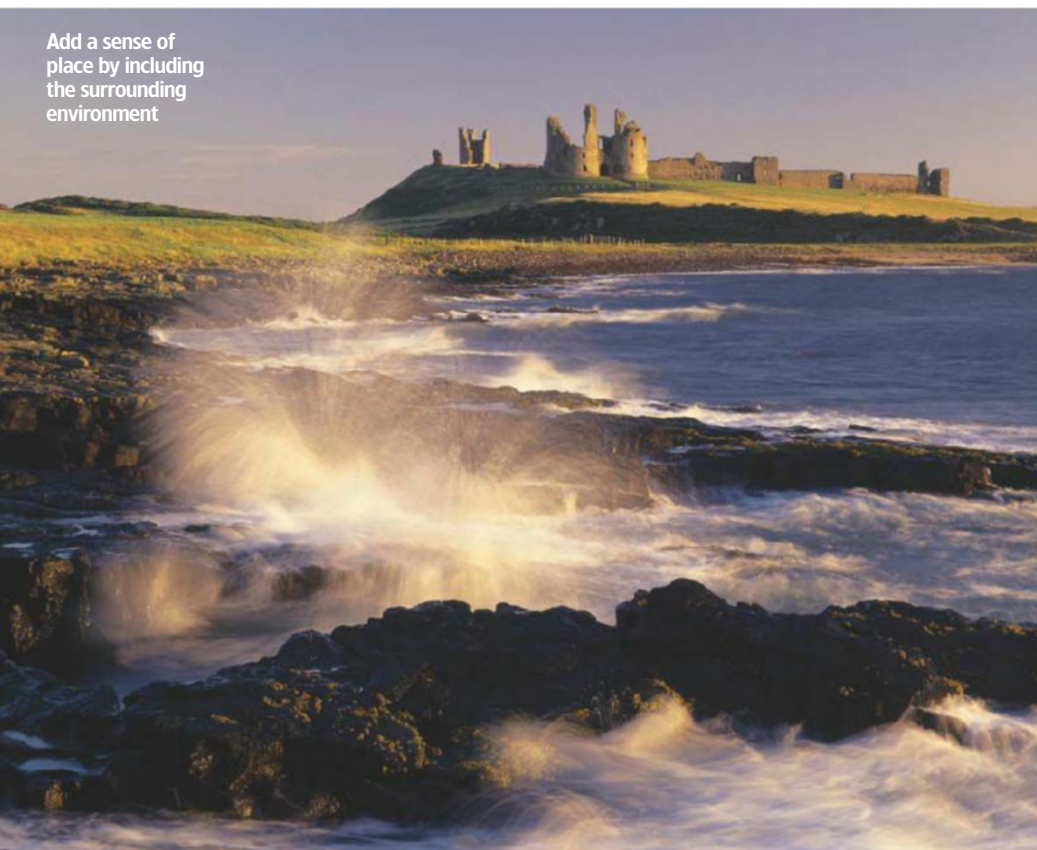
When shooting close up, depth of field is inherently shallow, particularly when combined with a large aperture such as $f/2.8$ or $f/4$, but it can also be visually powerful. You don't need to capture flowers in their entirety or make a picture sharp throughout. Tightly composed images taken at higher levels of magnification, or highlighting just a part of a flower, can look striking or even abstract. Everything either side of your focal point will quickly drift out of focus, appearing soft and diffused in the resulting photo. This type of selective focusing can direct the viewer's eye instantly to your focal point. Don't be afraid to experiment with aperture selection, but focus precisely and carefully, because there is little leeway for error when using large f-stops.



Architecture

Use a tilt-shift lens for perspective correction and optimum sharpness, track the sunlight and reveal the environment for added context. Sound advice from our top pros

Add a sense of place by including the surrounding environment



30 Try a tilt-shift lens

Simon Kennedy
www.simonkennedy.net



Focusing on buildings is certainly easier than some subjects – after all, they are large and tend not to move! But there are still challenges: getting the whole of a long façade in focus can be tricky, especially if you are at an oblique angle to it. Architectural photographers often use tilt-shift lenses. These have additional functionality to allow perspective correction, and they are also very sharp. They tend to be optimised for use at around f/11, which is ideal for architectural photography. Obviously you can shoot with other types of lenses, but wide angles with sharp corners are unusual and can be expensive.

Using a tilt-shift lens allows for perspective correction



Use an app to chart the position of the sun

28 Follow the light

Andy Marshall
www.andymarshall.co



There are lots of apps available that can help you to chart the position of the sun around a building.

I recently used one on a visit to Beverley Minster in Yorkshire. It helped me capture this image of the sun rising between the twin towers. Select a building in your local area and see if you can plan and capture the 'henge' effect. My favourite light-tracking apps are PhotoPills and LightTrac.

29 Provide a sense of place

Lee Frost
www.leefrost.co.uk



Castles tend to be found in dramatic locations as they were built to protect and defend. So try to capture a sense of place in your images to give the viewer a feel for where the castle is. In other words, show the site in its environment rather than cropping tight and excluding the immediate surroundings.

Trains, planes & automobiles

Our experts explain the importance of focusing accurately, capturing background context and movement

31 Catch the clouds

Jon Brook

www.benthamimaging.co.uk



Steam trains are most photogenic when they are working hard, when they are accelerating or going uphill. Winter is the best time to capture the exhaust steam condensing into white clouds that trail behind the engine. To track steam trains use the website www.uksteam.info to check train schedules.



Background/foreground detail will help tell a story

© MOOSE PETERSON

32 A unique background

Moose Peterson

www.moosetpeterson.com



Background and foreground are very important to help to tell a story. Many aircrafts, like this B-25 Mitchell bomber, fly at airshows with accompanying pyrotechnics. If you incorporate a unique background you will be sure to grab the viewer's attention.



© JON BROOK

Blur the rotating propeller by using a slow shutter speed



Autofocus systems lock on quicker to areas of contrast



© NICK DUNGAN

33 Look for contrast

Nick Dungan

www.nickdungan.co.uk



Many autofocus systems will lock on quicker or more accurately in areas with definition or contrast, such as number plates or even headlights. To capture a subject that is either moving too fast for the AF to follow, or the lighting conditions are beyond the capabilities of your autofocus, use a technique known as pre-focusing. Focus on an area ahead of your subject and fire as they pass by.



Restored Ferrari Dino composited into a road on the Highlands

34 Suggest movement

Moose Peterson

www.moosepeterson.com



© MOOSE PETERSON

Even still images of planes need to imply movement. Slowing your shutter speed to 1/40sec or 1/80sec will blur the rotating propeller. It also helps if the sun is shining on it. You will also need a good panning technique.

Winter is the best time of year to capture steam trails



© JIM SHORE

35 Use a polarizer

Amy Shore

www.amyshorephotography.com



Get yourself a good polarising filter and a decent lens. A car 'pops' when you use a polarising filter because the windscreen becomes darker, the bonnet reflects less light, and the colours become more vivid. You can get great, cheap lenses (such as a Nikon 50mm f/1.8) which will make a whole lot of difference than just using your standard lens.



36 Choose your stage

Tim Wallace

www.ambientlife.co.uk



I love shooting cars on location; they don't really belong in white soulless studios.

Always give some thought to what a location says and how it affects the car. For instance, shooting a Ferrari outside a stately home implies wealth. Shoot it on a mountain road at dusk and it can say performance and freedom. Cars are amazing subjects and can be shot from any angle. Take time to look at its features, its shape and really think about what is important to show, and what is not. Could it benefit from a low-angle viewpoint to make it look more imposing?

© TIM WALLACE



Street

For successful street shots give zone focusing a go, think about your angle of view and lens choice, and keep an eye out for interesting reflections

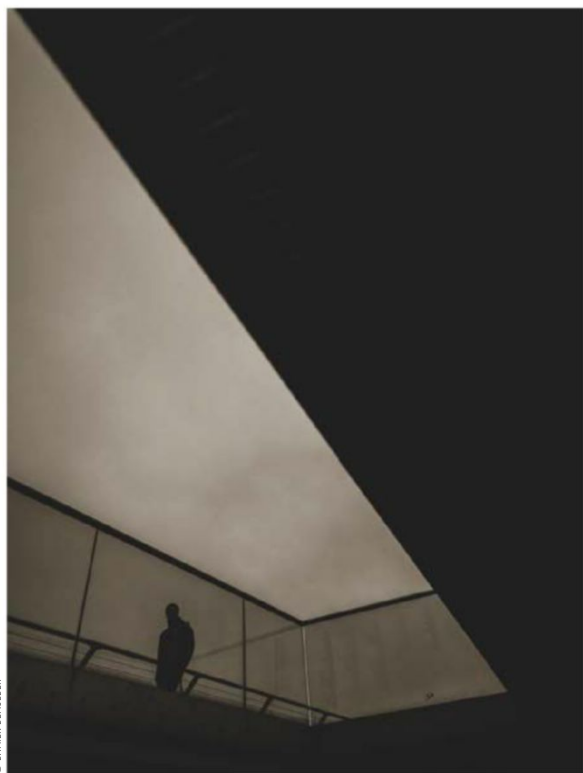
37 Use standard lenses

Damien Demolder

www.damiendemolder.com



I use the Leica 25mm f/1.4 lens; it is a great all-rounder that works well for street photography and portraits. The standard lens for any system is my favourite, and a 25mm is the standard for Micro Four Thirds. The angle of view does not match everything that my eyes can see but what I can concentrate on. It's this angle of view that I like to present to the viewer.



© DAMIEN DEMOLDER

39 Try zone focusing

Linda Wisdom

www.lindawisdomphotography.co.uk



Zone focusing involves switching your camera to manual focus, setting the focus point to a specific focus distance (say 2-3m away) and shooting your subjects around that distance from the camera. With zone focusing and a prime lens all you have to do is spot something photogenic, get into position, frame the shot and click the shutter-release button.



© LINDA WISDOM

© DAVE FIELDHOUSE



38 Reflections

Dave Fieldhouse

www.davefieldhousephotography.com



Thanks to all the shiny materials used in a modern city, there are reflections everywhere. During my research into street photography, I took many pictures featuring glass

windows, chrome, puddles, canals and brass that provided reflections, and for good reason. During the project's 31 days it rained once when I was out, so puddles weren't going to feature. However, Birmingham does have more miles of canal than Venice (pub trivia answer) and millions of windows, so I knew that it wouldn't be a struggle to shoot some examples.

5 reasons to buy a Rotolight NEO 2

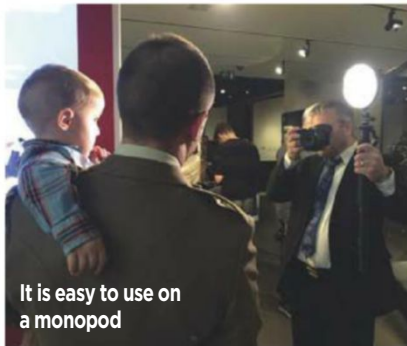
The groundbreaking NEO 2 sells itself, but just in case you need a reason to buy one, here are five...

It's a bright continuous LED light

The NEO 2 is highly portable continuous light source that delivers up to 2000 lux at 3ft. Continuous lighting is easy to use because you can see exactly the lighting you're going to get before you shoot. The NEO 2 produces a lovely soft light that doesn't need additional diffusion (but can be using the provided diffusion filters if required) and produces an attractive round catchlight for portraits. The brightness level can be dimmed using the dial on the back and displayed as either a percentage or an f-stop.

It's a flash

If you need more power the NEO 2 also offers high speed sync flash (HSS) with shutter speeds of up to 1/8,000sec, with no recycle time. That means that, unlike a flashgun, the NEO 2 will fire every time, with no loss of output, even when shooting at 10 frames per second, and it will continue to do so for around 85,000 full power flashes before its six AA Li-Ion batteries run out. It can be connected to your camera via a PC cord or triggered wirelessly from up to 200m away, using the built-in Elinchrom Skyport wireless flash receiver.



It is easy to use on a monopod

It has variable colour temperature

The NEO 2 is the world's first hotshoe-mount flash with dial-in colour temperature adjustment, enabling users to balance the NEO 2's output precisely to the ambient lighting, or the camera's WB settings, using the built-in kelvin display, whether using flash or continuous light. The colour temperature is adjustable from 3,150K up to 6,300K, and offers exceptional colour accuracy achieving the highest scores (CRI:96+) on the independently tested Television Lighting Consistency Index (TLCI 91).



It's feature-packed

The NEO 2 offers a range of great features for both the stills and video shooter.

True Aperture Dimming mode calculates the correct aperture to shoot at for a given ISO rating and shooting distance, making it ideal for use with cameras without light meters (such as older medium and large format film cameras). Simply enter your ISO and subject distance then turn the output dial until f/2.8 is displayed on the back. For videographers, Rotolight's patented CineSFX suite for filmmakers offers a range of cinematic lighting effects such as lightning, gunshot, TV or candle flicker and police siren.



The NEO 2 is handy for fill-in light

© JASON LANIER

It's British-made

The NEO 2 was designed and built in England to a high professional standard. Rotolight is based at Pinewood Studios, the home of the UK film industry, and its lights are widely used in the film industry to light the likes of James Bond films.

A single light kit comes with a set of filters and holder, a mains adapter and a belt pouch carry case for just £299. Available accessories include a V-mount rechargeable battery, a car charger, barn doors, and there is also a three-light kit with an optional flight case.



The NEO 2 produces a lovely soft light

© PETER MÜLLER

For further information please visit www.rotolight.com

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The best of 2017

It's been a relatively quiet year for new cameras and lenses, punctuated by some very impressive releases. **Andy Westlake** and **Michael Topham** look back on 2017 and reveal their favourite kit

You might think that a similar number of new camera models are released every year. But it's not quite like that, thanks to the Photokina effect. For decades, the industry's biggest trade show has been held in the September of even-numbered years, and the major camera companies have timed their big announcements around it. Consequently, 2017 hasn't seen a huge number of new cameras; however, it has seen some extremely significant ones. From 2019 onwards, Photokina will become an annual show, so perhaps this is the last time we'll see such a pattern.

In addition, in April 2016, Sony's sensor plant in Kumamoto was hit by a huge earthquake that halted production completely. The resulting shortage severely disrupted releases well into 2017.

24MP APS-C Canons

Canon makes all its own sensors for its APS-C and full-frame cameras, so it's surely no coincidence that it was by far the

most active manufacturer in 2017, releasing no fewer than six models with its 24MP APS-C sensor featuring Dual Pixel CMOS AF. As a result, it has revamped its entire DSLR and mirrorless line-up to use this technology, which considerably improves autofocus in live view and video.

While most of Canon's new models were conventional DSLRs, from the EOS 200D to the full-frame EOS 6D Mark II, the firm also delivered a surprise in the shape



Canon's EF 85mm f/1.4L IS USM: a stunning optic

of the PowerShot G1 X Mark III. It's styled like a miniature DSLR with a central electronic viewfinder, but houses an APS-C sensor behind a 3x zoom lens.

Top-end powerhouses

This year we've also seen some seriously boundary-breaking cameras – including Sony's Alpha 9 sports camera and Nikon's D850 pro all-rounder. We're also excited about the potential of the Sony Alpha 7R III, which promises to be a very strong competitor to the D850. Panasonic's Lumix G9 looks set to be a major player, too.

Something for everyone

It's clear that the industry's focus has now shifted decisively towards the higher end of the market, with little money to be made in low-cost cameras any more. Even so, during the year, we've tested capable models to suit most budgets. The £380 Panasonic Lumix DC-GX800 is a small camera with an unexpectedly strong feature set, while the £600 Olympus OM-D E-M10 Mark III is a joy to use. For £900 the Fujifilm X-T20 gives great results, and the Nikon D7500 is an extremely accomplished DSLR for around £1,300 (body only).

Of course we've tested plenty of lenses, too, but what are our favourites? All is revealed over the following pages.



Andy Westlake

This year, our technical editor tried a camera that fulfilled his need for speed, enjoyed a simplified retro CSC, and found lenses to love

The E-M10 Mark III gives attractive JPEG image files straight from the camera
Olympus OM-D E-M10 Mark III, M.Zuiko 40-150mm f/4-5.6 R 1/500sec at f/8, ISO 200

Sony Alpha 9

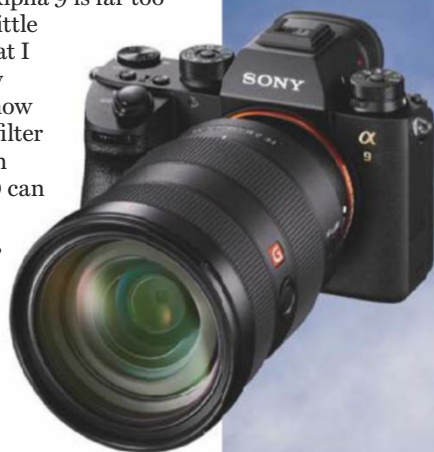
Without doubt, the most impressive camera I've had the privilege of using this year – the Sony Alpha 9 – is a technological marvel. Not so long ago, we thought mirrorless cameras would never match DSLRs for sports and action photography, but how wrong we were. The Alpha 9's groundbreaking 24MP full-frame stacked-CMOS sensor design allows silent shooting at 20fps with no viewfinder blackout, while maintaining focus on moving subjects, no matter where they are in the frame. With most cameras, shooting fast-moving action is a serious challenge; the Alpha 9 makes it so easy it feels like cheating. Canon and Nikon should be really worried, as this undoubtedly represents where camera technology is going, and they are a long way behind Sony right now.

I've spent an unusual amount of time with the Alpha 9. Normally, I get a camera for a couple of weeks to review, after which it goes back to the manufacturer and is quickly forgotten as I switch my attention to the next shiny toy. But I had an extra couple of weeks with the A9 while testing Sony's superb FE 100-400mm f/4.5-5.6 GM OSS lens, followed by a week with it in Japan on a press trip with Sony UK. Each time I've picked it up and got to know it again, I've been impressed by its sheer capability and the way it can shoot things other cameras can't.

Taking flight

For example, I've always been fascinated by things that fly – I lapped up Stephen Dalton's classic book, *The Miracle of Flight*, when I was about seven or eight years old. I love airshows, but shooting them is generally too much like hard work; most cameras struggle to pick up and hold focus on fast-moving fighter jets. In contrast, the Alpha 9 follows them with aplomb. The only problem is sorting through the vast number of pictures you get when shooting at 20 frames per second!

Sadly at £4,500 body only, the Alpha 9 is far too rich for me, especially as it offers little advantage over the Alpha A7 II that I already own for the majority of my photography. But it's remarkable how quickly this sort of capability can filter down to less expensive cameras. In retrospect, the APS-C Alpha 6500 can be seen as a proof-of-concept vehicle for much of the technology, including Sony's low-distortion electronic shutter, and it now costs a far more sensible £1,250. It shouldn't be too long before we start seeing this kind of ability in cameras that most enthusiasts can afford.



Olympus OM-D E-M10 Mark III

Almost at the other end of scale to the Alpha 9, Olympus's latest SLR-style OM-D looks practically unchanged from its predecessor at first sight. Indeed, the £699 E-M10 Mark III uses essentially the same sensor and body design as the two-year-old Mark II did. So why did I enjoy it so much?

To be honest, I like OM-Ds in general. Olympus has perfected a beautiful retro design, with wonderfully tactile controls that make using the camera a pleasure. Its cameras consistently deliver attractive JPEG images, and I find in-body stabilisation extremely useful. Olympus also has some unique and very useful features, such as in-camera perspective correction. But in the past it's been guilty of hiding them away in its vast, over-complicated menus, making them near-impossible to find.

With the E-M10 Mark III, Olympus has cleaned up its act, hugely simplifying its menus and making its more advanced functions much more accessible and usable. For anyone just starting out in photography, or buying their first mirrorless camera, the E-M10 Mark III is a great choice.



With its extraordinary AF system, the Alpha 9 has no problem keeping up with fighter jets
Sony Alpha 9, FE 100-400mm f/4.5-5.6 GM OSS, 1/640sec at f/5.6, ISO 100





Fujifilm's fourth-generation X100F is a truly special camera

Fujifilm X100F

Fujifilm's rangefinder-style X100 series is another personal favourite, and the latest X100F is far and away the best yet. Compared to the previous X100T, it has improved image quality, faster autofocus, and far better handling due to rearranged controls on the back. I loved this beautiful camera when I reviewed it back in March, and was very sad indeed when the time came to send it back.

Some special lenses

This year, I especially enjoyed shooting with a couple of spectacular 135mm portrait primes, in the shape of the Sigma 130mm f/1.8 DG HSM Art for Canon and Nikon DSLRs, and the Zeiss Batis 135mm f/2.8 for Sony full-frame mirrorless. Both are pricey and larger than expected, but give absolutely stunning images. Another superb optic is the Tamron SP 70-200mm f/2.8 Di VC USD G2, which comes very close to its Canon and Nikon equivalents at a considerably lower price.

There are also some much less expensive options. For example, Canon's mid-range EF 70-300mm f/4-5.6 IS II USM is a good example of its type, and a huge improvement over its decade-old predecessor. Meanwhile, anyone contemplating Sony's full-frame mirrorless system should take a close look at Samyang lenses. I really liked the AF 50mm f/1.4 FE and the compact, lightweight AF 35mm f/2.8 FE – both far more affordable than their Sony equivalents.



Michael Topham

Michael Topham, reviews editor, sees Nikon strike back with the D850, Canon release a long-overdue lens and Olympus continue its stronghold in the competitive compact market



Nikon D850

After a tough couple of years, everyone knew Nikon needed to release something sensational that would be capable of getting photographers genuinely excited again. That product finally landed in late August in the form of the Nikon D850, and ever since that day there's been a lot of hype surrounding the camera I described in my review as 'one of the finest and most versatile DSLRs ever made' (AP 21 Oct). It's not often your jaw drops as a product manager reels off the specification of a new camera during a presentation, but that's exactly what happened to me, and I remember walking away from my hands-on session itching to get my hands back on the camera again as soon as possible.

The D850 does something special that we've never seen done so well before. It marries high resolution with high speed and high performance – things we as

photographers have had to compromise on in the past, deciding on what is most important for the images we like to take. Don't get me wrong, there have been full-frame DSLRs on the market that shoot at moderately high resolution and offer satisfactory burst shooting speeds – such as the Nikon D750 – but for anyone who carries a D810 to capture high-resolution stills and a D500 for fast action work, for example, the D850 is capable of replacing both in a single body.

Outstanding autofocus

The way the D850 outputs 45.7MP full-frame files at 7fps or 9fps with the MB-D18 battery pack is just half the story though. For me, it's the insanely accurate and responsive autofocus, combined with the way the sensor delivers such clean images at high ISO that really impresses. As I write this, I have my roller bag beside me with the Nikon D850 within it ready to

shoot a motorsport event at night. This should prove the most challenging test yet, and one where I'll be pushing the sensor's capability to its absolute limit. Don't miss your copy of AP in two weeks' time where I'll offer my full report.

Since the D850's release, of course, we've also seen Sony get in on the act by offering an extremely powerful workhorse in the guise of the Sony Alpha 7R III. These two cameras have 'shootout' written all over them, but will the mighty D850 be able to overpower its closest competitor like the D800E did against the original A7R when we tested these two head to head three years ago? That's a question I'm looking forward to answering in the New Year.

The speed of the D850's autofocus is extremely impressive when it's used in AF-C mode
Nikon D850, Sigma 135mm f/1.8 DG HSM, 1/4000sec at f/2, ISO 400





The shallow depth of field created at the lens's maximum aperture setting is clear to see in this portrait image
Canon EOS 6D Mark II, EF 85mm f/1.4L IS USM, 1/250sec at f/1.4, ISO 100

Canon EF 85mm f/1.4L IS USM

A lens that's been in high demand but has taken years to show up finally got the big reveal at the end of August, to the delight of Canon users who have been longing for a new medium telephoto prime lens. Spurred on by the release of Sony's well-liked FE 85mm f/1.4 G Master lens and the impressively sharp Sigma 85mm f/1.4 DG HSM Art, Canon's EF 85mm f/1.4L IS USM fills the missing gap between the EF 85mm f/1.8 USM (£325), and EF 85mm f/1.2 L II USM (£1,765).

Strong and stable

To the delight of portrait, reportage and wedding photographers, Canon's latest L-series lens is one of only a handful of 85mm primes to incorporate optical image stabilisation, giving it a clear advantage over third-party offerings when shooting handheld. Testing revealed that sharp images can be easily achieved as slow as 1/10sec, with beautiful background blur being rendered behind subjects at f/1.4. Okay, the blur isn't quite as dreamy as you'll get from the EF 85mm f/1.2 L II USM at its maximum

aperture, but its fast and accurate focusing, easy-to-access switches and reduced weight are great reasons to choose it ahead of its faster L-series sibling. Sharpness holds up very well in the centre of the frame when the lens is opened to f/1.4, but those who want to find the sweet spot from corner to corner will find ultimate sharpness between f/5.6 and f/8. The past 12 months have served up a good number of fast prime lenses from lens manufacturers, the two standouts for me being this lens and Sigma's 85mm f/1.4 Art DG HSM. If I had to choose between them I'd settle for the EF 85mm f/1.4L IS USM, based on its optical image stabilisation and the fact that it weighs 170g less. It looks a strong contender for best fixed focal length lens at next year's AP awards.



The TG-5's small 1/2.3in sensor produces the best image quality of the current tough compacts
Olympus TG-5, 1/200sec at f/9, ISO 100



Olympus Tough TG-5

Each year we run a group test of tough compacts – the kind of cameras that are built to survive a battering, whether they're dunked underwater on your summer holiday or dropped in snow in winter. Olympus has dominated this market with its TG series for the past few years, and unsurprisingly came up trumps again in 2017 with the sensational TG-5. It's a camera that's quite simply in a different league to its rivals and handles well, produces strong results straight out of the camera when used above or below water, and isn't sluggish or slow when asked to focus. Its fast lens with manual aperture control and ability to shoot in raw gives it a big advantage, but will it be the last TG-series camera to feature a small, fingernail-size 1/2.3in sensor? Recent releases such as the Sony RX0 suggest 1in sensors could be coming to tough compact cameras sooner than we think. If Sony were to take on the challenge of releasing their own tough compact next year, Olympus may find it has to play second fiddle to its closest competition. We'll just have to wait to see what 2018 holds in store for the tough compact.

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© ROBIN HUNTER

◀ Robin Hunter

A Fujian 35mm f/1.7 CCTV lens that cost just over £10 and produces the most bonkers bokeh of all the lenses in my kit. Gotta love mirrorless systems for the ability to bung random glass on.



Josh Evans

A Tamron 18-200mm lens. It's a great-performing little travel lens, and saves me carrying a load with me. And it was only £85 with two-year warranty.

Readers' favourite of the year

We asked for your favourite piece of kit that you bought in 2017 - making for a wonderfully diverse selection

Colin Feilen ▲

A Gitzo Explorer tripod with GH3382QD ball head to replace my beloved Benbo Series 1 that I bought in Harrogate 30 years ago.

Anay Chaubal

The nifty fifty - the Canon EF 50mm f/1.8 lens. That image quality cannot be matched for the price.



◀ Wayne Andrews

I feel as if I have committed the most evil act of betrayal. I've placed my much-fancied, ever-faithful Nikon to one side in favour of a Fujifilm X-T20. I love this amazing little camera. The image quality, ergonomics and functionality are something else. Not to worry, Nikon - I still love you.



Paul Coen ▲

Up until the last two weeks, I'd have said my Sony Alpha 6500, but the new Polaroid Originals OneStep 2 is so much fun that it's edging it out.



Mike McKenna ▲

My favourite piece of kit is my new Tokina AT-X 11-16mm PRO f/2.8 DX II lens. I've had it less than a week and I'm seriously impressed with the images I'm capturing.



Linda Ford ▲

The Tamron SP 85mm f/1.8 Di VC USD portrait lens. I've used it for three portrait sessions and have found it amazing.



David Street ▼

It has to be my Sigma 10-20mm lens. I love how I can use it to play with perspective.

Bill Carey

The best piece of kit I've bought in a while is an FD to EF chipped converter. Now I have access to all my 'old' lenses, some of which are absolutely superb. Maybe now I can get rid of the old FD bodies. Or maybe not.



Stuart Green

I love my Lensbaby Composer Pro, which I got with the 35mm soft-focus optic. I had already picked up a fisheye optic for it on eBay, and also recently got hold of a well-priced second-hand kit including the plastic, single glass and pinhole/zone plate optics.

Iain Massie

The Sigma 150-600mm f/5-6.3 DG OS HSM Sport lens. Heavy but sweet, with camouflage from Wildlife Watching Supplies.



Alan Hill ▲

I bought an Olympus PEN-F, and really love it. I even managed to get a 25mm f/1.8 lens free with an offer.

Sam Hussey

Profoto B2 portable TTL flash. A lot more than I could afford but definitely worth it to take on location.



© SAM HUSSEY



Walter Morley

A Kine Exakta 1, from 1936 – the first 35mm SLR. I was fortunate enough to find one at an antique fair that was being held near my home. The original Kine Exakta was arguably the first SLR camera to take perforated 35mm film. It was introduced at the 1936 Leipzig Trade Fair and was similar in design to the Exaktas already in production that used rollfilm. It came with an interchangeable 50mm f/3.5 Tessar lens. The innovation was that focusing was with a fixed plano-convex magnifier that magnified the small image by four times. The problem was that it did not cover the whole of the focusing screen, and so it was replaced in November 1937 by version 2, which was identical in every way, except it had a square magnifier that covered a greater area. This is a very rare camera and I believe that only about 1,400 were made. It now commands a price in excess of £1,000, so I think my £50 was well spent.



Arthur Scothern

A Nikon F3 – I had some work done on it and it's like new. It was on the cover of a *Time Life* book I got for my 21st birthday, so it feels very special to finally have one at 54.

James Chadwick

I traded in my Canon EOS 5D Mark III and all my L glass for a Fujifilm X-T2 and lenses. I'm absolutely delighted. The reduction in weight is significant for my ageing bones, and the camera and image quality lives up to everything I've read about it.



Liam Bluck

My Olympus OM-D E-M10 Mark III. It's light, portable, looks good and it's half the weight of my DSLR, which makes it great for shooting every day.

Heinz Waller

A Minox 35 ML film camera, which has brought back so many great memories of using 35mm film again. The fantastic sense of anticipation you get waiting to collect your photos to see what wonderful masterpieces you have created is something that digital camera users may sadly never experience.



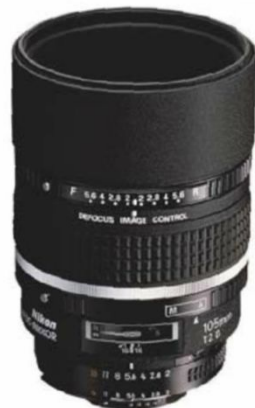
El Sid (Nigel)

Probably the used Nikon D7000 I bought for around £200. Why? Because it will take most of my favourite manual-focus lenses and offer accurate and reliable metering with them. It would be even more of a favourite if it could store more than 10 sets of lens data...

Jeff Johnson

My favourite purchase was a Nikon 105mm f/2 AF-DC lens. I got it second-hand for £545, which I believe to be a good price, from a reputable dealer. I originally bought it for portrait use – after all, that's what it was designed for – and managed to get some reasonable results. I'm not really one to accept that a lens has just one use, so I decided to try some other stuff with it. I gave it a run out on my D810 to try some landscape photography and was very pleased with the results. There's something about this lens that I like – it lends a distinctive atmosphere to my pictures that's right up my street. For those who aren't familiar with this lens, the 'DC' part of the designation stands for

'Defocus Control' – the idea being that you can set the lens so that, for whatever aperture you're using, the bulk of the out-of-focus area is either in front of or behind the point of focus. Think of it as shifting the hyperfocal point so that what you've focused on is either at the very front or the very back of the 'in-focus' range.





John Marriage ▲

The Panon Widelux F7. The Widelux is reputed, for good reason, to be one of the best of the 35mm swing-lens panorama cameras. I have long wanted one, and this year I got my chance. I bought it from an Italian photographer on eBay, and the final price of £450 was well below what you sometimes have to pay. It isn't a perfect example, but it's very clean. I'm told about 8,500 F7s were made out of 20,000 35mm Widelux cameras over 40 years, and the date of this one is about 1984.

It has a 26mm f/2.8 fixed focus lens. Apertures are f/2.8 to f/11, and just three shutter speeds: 1/15sec, 1/125sec and 1/250sec. It takes 21 frames 24x59mm on 35mm film. There's a full-width viewfinder, knob wind, and a spirit level.

When I put my first film through it, there was a problem – it wound two frames for one cocking of the shutter. With some excellent online help, I opened it up enough to slightly adjust the 'turret' mechanism. Now it runs sweetly, and produces excellent pictures.



Paul Robins ▲

A Kiev 4a camera. I love the images it produces and it's built like a battleship.



Paul Neville

A Hasselblad H4D. Switching from a DSLR to medium format was the best thing I've ever done.

Dave Kai-Piper ►

The DJI Spark mini drone is turning out to be quite a bit of fun.



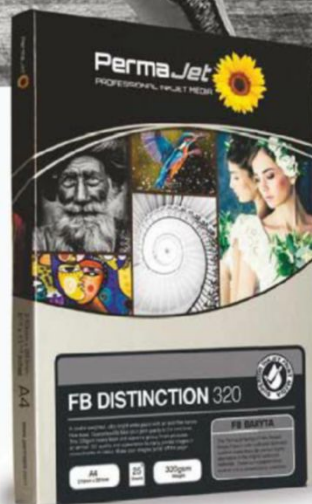
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Dear Santa...

Andy Westlake and **Michael Topham** muse on the features they'd like to see on some of the most hotly anticipated new cameras in 2018

As camera reviewers, we still always get excited when a manufacturer gets in touch to brief us about a new model. Occasionally it can end up being a bit of a letdown, but more often than not these days, we get to see some clever new technology a couple of days before the camera is launched (or if we're really lucky, a couple of weeks). It's a great perk of the job to be told all

this before it becomes public knowledge, so that we can write it up for the benefit of you, our valued readers.

Like other enthusiast photographers, though, we're anything but immune to drawing up our own personal wish lists of what we'd like to see on those new cameras we think might appear on the market next. Having used pretty much every camera around, we know both their

strengths and what could be improved. This year, though, we thought we'd jot our musings down on paper, rather than leave them confined to the four walls of the AP office.

We can't stress strongly enough that we have no prior knowledge of the cameras that we're speculating about here. Indeed while we're pretty confident that some of these models will appear for real sooner rather than later (although again, we genuinely don't know what form they'll take), we've also invented a few that we'd simply like to see, but have no serious expectation of them actually being made. Without further ado, here's what we'd love to see in 2018.



The EOS 7D Mark II is Canon's top APS-C DSLR

Canon EOS 7D Mark III

Timeline Canon EOS 7D Mark II, September 2014

IT'S AMAZING to think that three years have passed since Canon refreshed its popular EOS 7D series with the EOS 7D Mark II. Although there's a five-year gap between the original EOS 7D and Mark II, it's possible that 2018 might be the year we see an EOS 7D Mark III arrive, possibly around the time of Photokina in September.

So what might this camera bring to the table if it does turn up? To take a wild guess, I'd expect it to shoot continuously at no slower than 12fps with a notable buffer improvement to rival the mighty Nikon D500 – something that could be made possible by potentially pairing two DIGIC 7 image processors. To differentiate it from its predecessor, resolution could take a jump to 24MP or even 30MP, but it's a significantly improved noise response at high ISO that most wildlife and sports photographers are crying out for. I would love to see the EOS 7D Mark III deliver low noise at ISO 6,400 and 12,800, and not see shadow detail deteriorate as low as ISO 3,200 as it currently does on the EOS 7D Mark II. At the rear I wouldn't be surprised to see it adopt the same vari-angle touchscreen that impressed on the EOS 6D Mark II. Built-in Wi-Fi/Bluetooth connectivity is long overdue on a 7D-series model, as is 4K video. Could Canon's next flagship APS-C model finally be the one that triggers the filtering down of 4K video to enthusiast and beginner DSLRs?

It's difficult to think of a way in which Canon could make the body more robust, but maybe it'll swap the dual-function buttons on the top plate for 6D-type single-function buttons? Dual card slots, both of which support the new UHS-II standard, would be warmly received for fast data transfer. To keep it competitive in terms of price I'd like to see it hit the market around £1,499 (body only), but based on past release pricing £1,799 (body only) is probably more realistic.



Canon's G3 X is in serious need of a built-in EVF

Canon PowerShot G3 X Mark II

Timeline PowerShot G3 X, June 2015

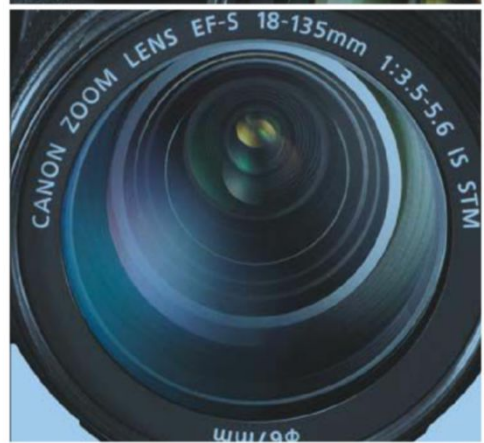
WHEN Canon announced it was going to make a long-zoom bridge camera with a 1in sensor at Photokina 2014, I was pretty excited. But when I saw the finished product, I was immediately worried by a troublesome design decision – the lack of a built-in viewfinder. A couple of weeks' intensive use of the camera didn't allay my fears, and left me thinking Canon should have stuck with a more conventional SLR-styled design. I was even more perplexed when Canon came up with the PowerShot G5 X not long after – an SLR-shaped camera with a short zoom lens.

The G3 X turned out to be heavily compromised in terms of speed too, which was a shame as its lens was pretty good, and it delivered Canon's usual highly attractive JPEG output. But with the G7 X Mark II, the firm introduced a much-improved processor for faster shooting. So now, surely, it's time to revisit and fix the G3 X.

It goes without saying that the Mark II should adopt an SLR-like design, with a centrally placed electronic viewfinder, just like that on the latest G1 X Mark III. I'd also prefer a fully articulated screen, which is always more useful than a tilt-only screen when you want to shoot in portrait format. Any slight increase in bulk would be irrelevant on a camera that's not trying to fit in a pocket.

I think Canon should also include two control dials around the lens: one clicked and one clickless – just like those on the G1 X Mark II. Coupled with the existing top-plate exposure compensation and command dials, this would place pretty much everything at your fingertips.

Finally – but crucially – fast continuous shooting is essential on this kind of long-zoom bridge camera. A speed of 10fps or more would make the camera properly competitive with the rest of its class. Keep the price below the £1,000 mark, and Canon could suddenly find itself with a serious contender.





There's little wrong with the Fujifilm X100F

Fujifilm X100V

Timeline X100, Sept 2010; X100S, Jan 2013; X100T, Sept 2014; X100F, Jan 2017

FUJIFILM'S X100 series is without a doubt a modern classic, with the instantly recognisable rangefinder-style design hiding some thoroughly modern technology, most notably a clever hybrid optical/electronic viewfinder. Now in its fourth generation, it's become the tool of choice for street photographers who want great image quality while remaining inconspicuous. The X100F is also a fine second camera for DSLR users.

Being less than a year old, the X100F isn't particularly due for an upgrade, but there's a chance a successor might appear at Photokina in September 2018. To be honest it's difficult to see much that Fujifilm can do to make the next version better, as almost every single component has been refined and upgraded from the original X100 to the X100F. That said, I'd love to see a tilting screen for discreet waist-level shooting.

Aside from that, pretty much all that's left is the lens, which is still the same 23mm f/2 optic that debuted on the X100. It has some obvious flaws: for instance, while the X100F has almost unrecognisably quicker autofocus than the original, it's still slower compared to cameras with internal-focus optics. The lens also gives very soft-looking images at close focus distances and large apertures owing to spherical aberration, while being strongly susceptible to flare from light impinging obliquely onto the front element. This is exacerbated by the fact that you need an add-on adapter to use a hood or filters.

Maybe it's now time for Fujifilm to fix these issues, which would almost certainly require a completely new optical design. The flipside is that the camera would probably end up with a rather larger lens, negating the advantages of the X100's slim form factor. I'd quite like to see Fujifilm go the whole hog and make a larger camera with a faster f/1.4 lens, while continuing to offer the existing 23mm f/2 version as a portable alternative. Either way, it's time to make sure that the camera takes filters directly, without an adapter!



We'd love to see a 1in sensor update to the X30

Fujifilm X40

Timeline Fujifilm X30, August 2014

FUJIFILM'S main focus these past few years has been its X-series, which has expanded way beyond anybody's imagination after the arrival of the FinePix X100 in 2011. While the company's interchangeable-lens models continue to grow from strength to strength, one camera that's been left in the dark for a few years now is the X30 – an enthusiast compact that marries a 12MP 2/3in-type X-Trans CMOS II sensor with a zoom lens covering an equivalent focal length of 28–112mm with a variable maximum aperture of f/2–2.8.

The X30 always faced tough competition in the market from Sony's Cyber-shot RX100 series and Canon's PowerShot G7 X compacts, both of which are capable of producing superior image quality and noise response with their larger 1in size sensors. The fact we haven't seen a replacement for the X30 since August 2014 suggests that Fujifilm has done away with the idea of producing its own premium zoom lens compact, focusing instead on the fixed lens premium compacts in the X100 series. This is a shame given that there were a few things to like about the X30 such as its muscular build quality, X-series retro styling, satisfying user experience and class-leading built-in electronic viewfinder, despite not being a camera you could easily stow away in your trouser pocket.

I still hope that an X40 might arrive in 2018, but if it did what would I like to see? A 1in sensor delivering class-leading premium compact image quality with the same quality of EVF you get in the X-E3 would be lovely, as would a wider 24mm zoom. And all this in a slim, lightweight body with the same three-way tilting screen mechanism that you get on the X-T2. Okay, I'm dreaming now, but I'm surely not alone in thinking there's room for one more premium zoom compact in the X-series that's competitively priced against its rivals. Come on Fujifilm, surprise us and give us another zoom compact to get excited about.



Might Nikon deliver a DF-like mirrorless design?

Nikon DF-M

Timeline Nikon DF, November 2013

AROUND this time last year, I remember thinking whether Nikon may or may not announce a new mirrorless camera in 2017. As it turns out, 2017 has been the year Nikon has refocused its efforts on mid-to-high-end DSLRs. But if you're a Nikon user who has been wondering how long it will be before the manufacturer releases a mirrorless camera to take on the likes of Fujifilm and Sony, there is a glimmer of hope.

You may recall that earlier this summer, Nikon issued a statement to camera website DPReview confirming that it plans on building new mirrorless gear that will emphasise performance and quality. Nothing more has been said about the size of sensor or design, which has created a lot of speculation as to what the camera could be like. The internet is rife with rumours, of course, so what would I most like to see? I'd love Nikon's new mirrorless camera to be based on the classic FM2, and house a full-frame sensor with a centrally positioned EVF. Unlike the bulky and unwieldy Nikon DF, I'd want the camera to have a more hunkered-down appearance, have metal top-plate controls and offer compatibility with the company's existing FX lenses, while also supporting a new line of compact, lightweight lenses to keep the system small. The body needs to be ultra rugged and robust to give it a strong foothold in the market. And I wouldn't be against Nikon reducing the camera to its essentials, purely designing it for stills photographers by omitting video recording like the Leica M10.

The danger of releasing a new full-frame mirrorless camera, of course, is that it could affect the company's sales of full-frame DSLRs. So maybe a camera of similar design to what I've described above but with an APS-C sensor is slightly more plausible. Whatever Nikon serves up it's going to be late to the party, but fingers crossed its engineers can deliver and don't disappoint us with what has the potential to become one of the most intriguing camera releases of 2018, should it finally arrive.



While it's excellent, the D750 is ageing

Nikon D760

Timeline Nikon D750, September 2014

A REPLACEMENT for Nikon's enthusiast full-frame DSLR could be on the cards next year, and if rumours are to be believed we could well see a Nikon D760 arrive as early as the first quarter. Slotting in between the D610 and D850, the D750 has gone down a storm, not only with enthusiast photographers and aspirational hobbyists that Nikon set out to target, but also the working pro for whom it has turned out to be a very capable workhorse or backup body.

So, if a Nikon D760 does show up, what could we expect? Well, I wouldn't be surprised to see Nikon build it around the same monocoque body as the D750, which incorporates magnesium alloy top and rear panels to provide added strength. Having seen the resolution of the D850 jump to 45.7MP, it's possible the D760 might employ a revised version of the 36.3MP full-frame sensor that was featured in the D810.

I'd like to see the camera shoot natively up to ISO 25,600, and by using Nikon's high-performance Expeed 5 image-processing engine the frame rate may well see a rise from a pedestrian 6.5fps to healthier 8fps. Touchscreen functionality has come a long way since the D750 entered the market in 2014, so the D760 could also benefit from the same touchscreen panel that we applauded on the company's D500 model, and it would be great to see a fully articulated screen similar to the one Canon has used on its EOS 6D Mark II.

The spec and performance of the D750's autofocus remain good even by today's standards, but with more cameras having the ability to focus down to -4EV, could the D760 possibly benefit from a new autofocus module that's more sensitive? The inclusion of 4K video is pretty much a given, but it would be great if the D750's successor offered a 1/8,000sec maximum shutter speed and included the same natural light Auto White Balance setting from the D850, which has proven to effectively enhance warm colours under natural light.



An underwater camera with a 1in sensor would get us excited

Olympus TG-X1

Timeline Olympus Tough TG-5, May 2017

OLYMPUS is the undisputed king when it comes to making the best tough compact that can withstand a battering amid the type of conditions that would destroy any other camera. Built to survive a drop from 2.1m, crushproof to a weight of 100kg, freezeproof to -10°C and waterproof to a depth of 15m, the Olympus TG-5 puts in a sensational usability performance and was the clear winner in our roundup of the best tough compacts earlier this year.

A new member in the TG series typically arrives every couple of years so it's unlikely we'll see a TG-6 in 2018, but what about a TG-X1? The TG-X1 is a completely fictitious model name I've dreamt up for what I'd like to see from Olympus. To set it apart from the TG-5, the TG-X1 would boast a 20MP 1in sensor that's capable of resolving much finer detail, while offering a noise performance that's far superior to what the TG-5's fingernail size 1/2.3in sensor delivers across its ISO 100-12,800 range. As I said when I reviewed the Leica X-U ('Sea Trials' in AP 30 April 2016) – a resilient tough compact that employs an APS-C sensor and fixed 23mm f/1.7 lens equivalent to 35mm – there's definitely space in the market for a pocketable, large-sensor compact with a tank-like build quality that's able to survive almost anything it comes up against.

It isn't just adrenaline junkies who would love a camera like the TG-X1 either. The quality of the shots you could acquire of the family at the beach or around the pool on holiday could see it have mass market appeal. I'd like the TG-X1 to feature full manual control, raw support and a better mode dial than that in the TG-5, which becomes stiff to use when sand gets trapped behind it. While I'm being imaginative, wouldn't it be great if the TG-X1's screen resolution exceeded 920k-dots and offered precise touchscreen control. Now that would be some feat of engineering on a compact that delivers as good picture quality below the surface of the water as it does above!

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Olympus's classic E-M5 II is due an update

Olympus OM-D E-M5 Mark III

Timeline E-M5, February 2012;
E-M5 Mark II, February 2015

AS THE oldest camera in Olympus's current lineup, the mid-range, enthusiast-focused OM-D E-M5 Mark II looks likely to be updated next. If the firm follows its previous three-year cycle, it would be due to appear at the start of 2018 – perhaps timed for release at the CP+ trade show in February.

With its compact, weather-sealed body and 1970s-retro styling based on the firm's legendary OM-series 35mm SLRs, the E-M5 line has long been one of my favourites. It's fair to say that the original OM-D E-M5 changed the face of mirrorless camera design, with the similarly shaped Fujifilm X-T1 and Sony Alpha 7R appearing not so long afterwards. The E-M5 Mark II brought a whole series of updates and refinements that elevated it to a really serious camera.

In the Mark III, I'd like to see Olympus keep broadly the same design but use an updated version of the 20MP sensor that's in the PEN-F, while including the interface improvements we saw earlier this year on the OM-D E-M10 Mark III. To be honest the higher resolution isn't really a big deal, but I thought the newer sensor gave slightly improved image quality compared to the E-M5 II's 16MP unit, and it would be nice to see that carried over.

Some variant of the E-M10 III's Advanced Photography mode would be very welcome too. It does a great job of making options previously hidden in the menus readily accessible, via a dedicated position on the mode dial. I'd love to see features such as High-Resolution Composite, Live Bulb and Keystone Correction made easier to engage.

It's also about time Olympus gave us improved Auto ISO options. Most cameras now offer settings that the E-M5 II lacks, including the ability to set exposure compensation when using Auto ISO in manual, and the ability to define the minimum shutter speed behaviour in Aperture Priority. Finally, lose that useless HDR button, please. Surely everyone uses this to set ISO and white balance, right?



With the release of the G9, will a GX9 ever appear?

Panasonic Lumix DC-GX9

Timeline GX1, November 2011; GX7, August 2013; GX8, July 2015

PANASONIC'S GX series of rangefinder-style, enthusiast-friendly mirrorless cameras has gone through an interesting progression over the years, from the viewfinderless GX1 to the high-end GX8, via the compact GX7 in between. But with Panasonic apparently deciding that its top-end stills-focused camera should now be the SLR-style G9, it's anyone's guess what the next camera in the series might look like, or indeed whether there'll be one at all.

For the sake of argument, though, let's assume that Panasonic might release a GX9 in 2018, perhaps as its main product for CP+ in February. What should it do to update the camera, without treading on the toes of the top-of-the-range G9? I liked the GX8 a lot, and would stick with the same basic body design with a large tilting EVF, fully articulated screen and big, chunky handgrip.

Updates I'd like to see include a quieter shutter with an electronic first curtain option, Panasonic's latest 5-axis Dual IS 2 system rather than the GX8's 4-axis IS, built-in Bluetooth for remote control from a smartphone, and a segmented AF trackpad that could be set up to ignore inadvertent contact between nose and screen. Other handy improvements would be the addition of a 3.5mm stereo microphone and headphone sockets, preferably with forward-facing connectors so as not to interfere with the articulating screen. An AF joystick would also be a great addition, and the exposure compensation dial should also be recognised when using Auto ISO in manual-exposure mode.

If anything, though, what I'd really love to see from Panasonic is a touch of styling and design flair. The GX8 isn't a terrible-looking camera, but it hasn't exactly got the wow factor of the similarly specified Olympus PEN-F either. I'd love to see the firm channeling the classic style of models like the L-1 DSLR from 2007 or the tiny GM1 from 2013. Who knows, maybe a touch of good looks would help the camera sell well, too!



The TZ100 could be more enthusiast-friendly

Panasonic Lumix DC-TZ200

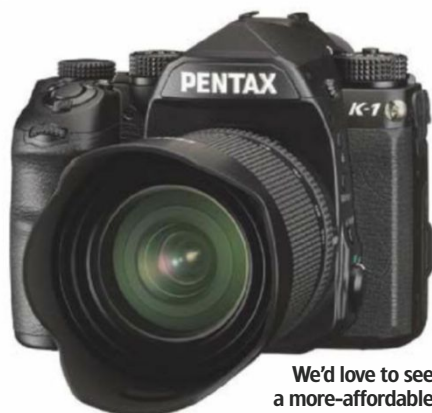
Timeline Panasonic Lumix DMC-TZ100, February 2016

PANASONIC'S TZ 'travel zoom' range has always been hugely popular for including a long zoom range in a pocketable, flat-body design. But in 2016 it took a massive step forward by upgrading the sensor from the usual fingernail-size 1/2.3in type to the much larger 1in type. The resultant TZ100 sported a 25-250mm equivalent f/2.8-5.8 lens in a reasonably slimline body, with a decent level of manual control and a built-in electronic viewfinder. It was my favourite compact camera of that year, and would still be my first choice pocket camera for travel. Almost two years on it has no direct competitor, but is perhaps due a refresh.

Ultimately the TZ100 makes a lot of compromises to achieve its compact size. Its viewfinder is tiny, the rear screen is fixed, and with a control layout derived ultimately from a basic point-and-shoot, it quickly becomes frustrating if you want to take manual control. These flaws all feel less forgivable on the £550 TZ100 compared to its considerably cheaper small-sensor siblings. So I'd love to see the camera made more enthusiast-friendly, even at the expense of larger size.

For the viewfinder, a 2.36-million-dot unit with around 0.6x magnification would do very nicely. Panasonic also really needs to rethink its control setup for cameras with built-in viewfinders, to allow easier focus-area selection; is it too much to ask for a joystick selector? A switchable clicked/clickless lens dial would add to the camera's appeal, too; we've previously seen this on compacts from Canon and Olympus, and it makes the camera much more pleasant to use.

Some form of articulated screen would also be hugely welcome for waist-level shooting. I'd happily accept a tilt-only screen to keep the size down, although a fully articulated unit would be even better. Finally I'd really like to see prettier colour output: Panasonic is good at delivering accurate colours under sunny conditions, but fixing its overly cool auto white balance could give consistently more attractive JPEGs.



We'd love to see a more-affordable full-frame Pentax DSLR

Pentax K-2

Timeline Pentax K-1, February 2016

RICOH has had a quiet 2017 after the excitement of its first full-frame DSLR, the Pentax K-1 arriving the previous year. Earlier in August, the company announced a rather fetching limited-edition version of the K-1, complete with battery grip and the latest firmware update. But what I'd like to see it do next is expand its range of full-frame DSLRs beyond one model to include a slightly simplified, and cheaper entry-level full-frame offering placed below the K-1. Canon and Nikon both do this, of course, and offer the EOS 6D Mark II and D610 models in their full-frame lineups.

I have no doubt that there are users of Pentax APS-C DSLRs such as the K-70 or K-3 II who have thought about making the jump to full frame but have been put off by the thought of spending £1,999 for the Pentax K-1. Offering a stepping-stone into full frame is a logical thing for camera manufacturers to do, and they'll attract those who don't need all the bells and whistles of the flagship camera at a budget that's more within reach. I'm unsure of what name the second full-frame Pentax DSLR might be given, but for the sake of argument let's call it a K-2 (the firm has pretty much run out of other numbers it might use, anyway).

I'd like to see it offer a 24MP full-frame sensor, 5-axis image stabilisation and the same excellent handling and weather-resistant build quality Pentax DSLRs are well known for. With an agreeable price tag of around £1,399 and improvements to its continuous autofocus system, I could see such a camera giving its Canon and Nikon rivals a real run for their money. The only limiting factor, of course, is the number of full-frame lenses available so it would be great to see such a camera launched alongside some new optics. Whether we'll see Ricoh launch a more affordable full-frame DSLR in 2018 remains a mystery, and like all the cameras we've mentioned in this article it's purely speculative. We might not see any of them made at all.



The Sony Alpha 7 II is now three years old

Sony Alpha 7 III

Timeline Alpha 7, October 2013; Alpha 7 II, November 2014

SONY'S Alpha 7 line of full-frame mirrorless cameras is now so well-established that it's easy to forget that the original Alpha 7 is little over four years old. However its upgraded successor, the Alpha 7 II is three years old, which by Sony's standards makes it an antique. Its high-res big brother has just been updated to the Alpha 7R III, and I expect the low-light and video specialist Alpha 7S III to appear next. But I hope Sony doesn't lose focus on the enthusiast sector in its bid to convert professionals to a mirrorless future.

It's easy to guess what an Alpha 7 III body might look like: just examine the A7R III. I'd hope to see the same rearranged back-plate, with an AF-point joystick, AF-ON button and sensibly placed video button. But I'd also like to see Sony keep costs down such that the body-only price stays well under £2,000. So I'd accept a 2.36-million-dot EVF rather than the A7R III's 3.7-million-dot unit.

As for the sensor, 24MP is plenty enough for a nice A2 print, so there's no real need for higher resolution. But a larger on-chip phase-detection area would be welcome, as would improved high-ISO noise levels; personally I'd like to see usable ISO 25,600. 4K video would surely be a given, and the Pixel Shift Multi Shooting Mode from the A7R III would be a handy add-on.

Naturally it would be great to see all the new features that have appeared elsewhere in Sony's range. Not just the headliners such as a touchscreen, but also small-but-useful extras like fully programmable Auto ISO. Also now that Sony seems to have abandoned its add-on apps it would be great to get more features that come as standard from other brands, such as an intervalometer.

If there's one thing I'd really like to see, though, it would be a fully articulated screen usable as a waist-level finder when shooting in portrait format. Sadly though I can't really see Sony delivering that until the following generation, despite clamour from photographers for this extra flexibility.



Sony's RX100 series didn't get its usual annual update in 2017

Sony Cyber-shot RX100 VI

Timeline Sony Cyber-shot RX100 V, October 2016

LOOKING back at the lifecycle of the Sony RX100 series reveals that a new model usually turns up around the month of June; however it wasn't the case this summer. Sony's designers and engineers have clearly had their hands full this year bringing new mirrorless models to the market in the form of the outstandingly impressive Sony Alpha 9 and jaw-droppingly good Sony Alpha 7R III. So who knows, maybe we'll see Sony return with a new take on the RX100-series in 2018 or possibly even an RX100 VI.

If Sony was to develop its RX100-series, there are a few things I'd like to see in the next iteration. Implementing touchscreen control would bring it in line with the competition. Offering the option to shift the AF point and navigate the camera's menu by touch is something now expected by people, who are happy to go back and forth between their mobile devices and a more serious camera.

The RX100 V's tiny buttons and lack of any form of handgrip also leave quite a lot to be desired in the way the camera handles, so might we finally see the body redesigned to make it more ergonomic and user friendly? In my opinion, any camera that needs an additional accessory to improve the handling, such as the AG-R2 attachment grip for Sony's RX100 series, isn't perfect. Sony needs to respond with a premium compact that feels as good in the hand as the Canon PowerShot G7 X Mark II does.

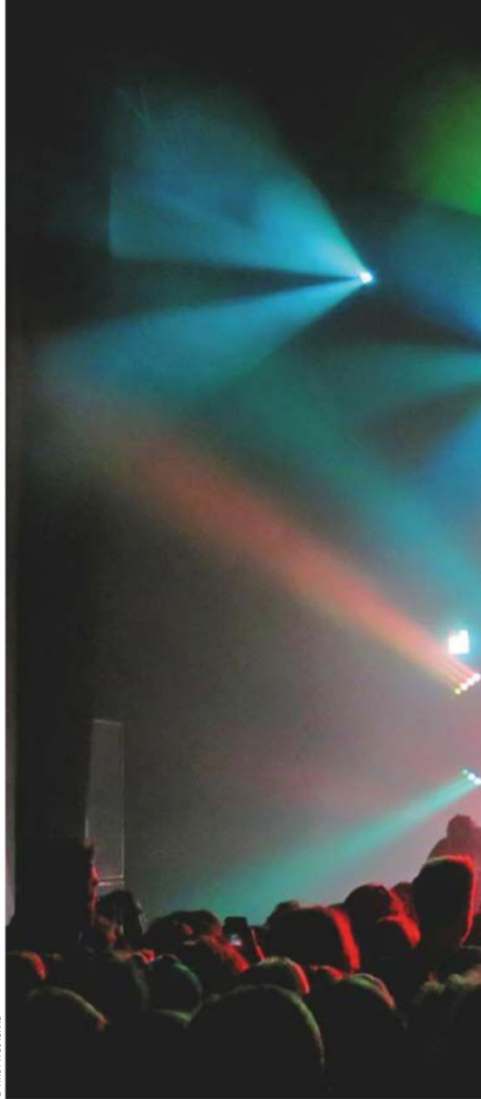
It's difficult to predict how a new RX100 might be improved in terms of speed. Full-resolution 20-million-pixel files at 24fps for up to 150 frames is more than adequate in my opinion, but with Sony being pioneers of innovation I can't imagine there not being a new hero feature of some description to get excited about. With Canon offering a longer zoom on the G7 X Mark II, maybe Sony could add a 24-100mm optic too.

Our New Year's resolutions

The AP team share their photography plans for 2018. What are yours? Write in and tell us

Support our communities

According to various reports, the happiest nations have one thing in common: a strong sense of community. When we experience a sense of belonging, it translates into feelings of empowerment, security and well-being. In recent years we have swapped much of our face-to-face contact for virtual relationships facilitated by social media. These brief exchanges have their purpose, but to my mind they simply cannot compare to the feeling you get from physically being in a room with like-minded people. As a result I am planning to shoot a photo project on local community centres, focusing on unoccupied rooms, to raise awareness of what we stand to lose if we do not support these venues. **Tracy Calder, Features editor**



© ANDREW LAK



Rosy Nicholas in her studio. A portrait by Jenny Lewis from her community project and book *Hackney Studios*

© JENNY LEWIS

Take a few
great photos, but
don't forget to
enjoy the gig!

Shoot less – see more

Like a lot of photographers, I carry a camera most of the time. In part, I use photography as a means of recording memories to take home and keep. Recently though I've realised just how easily I can get caught up in shooting pictures and fail to take in what's actually going on, particularly with one-off occasions such as concerts or sporting events. So my resolution is to concentrate on capturing just a few crucial images, then when I'm happy I've achieved that, to put the camera away and appreciate the occasion more. Hopefully that should force me to take better pictures, too.

Andy Westlake,
Technical editor

Get a pocket compact, and make a movie

I take a lot of pictures on my iPhone when I'm out and about or on dog walks. I need a pocket-sized camera to have with me all the time, probably either a compact with at least a 1-inch sensor and manual controls, or a small CSC with a pancake lens. I'll be trying out some of the options over the coming months and sharing my findings with you. I'm also planning to make a short film next year as a way to upgrade my video production skills, as they have become a bit rusty of late. **Nigel Atherton, Editor**

Print more

I know I'm not the only one that says, 'I must print more of my photos!' Yes, my images have been printed in magazines for work purposes over the past six years, but when it comes to my personal work and snaps of friends and family, they remain firmly hidden in folders on my laptop and hard drive. In an era where people are taking more pictures than ever, and various social-media platforms replacing the need for displaying prints at home, will photo albums and frames become obsolete? I'm embarrassed to admit that I don't even have a wedding album and I got married 16 months ago! That said, 2018 is going to be my year of printing and displaying more photos at home, rather than on Instagram and Facebook. **Hollie Latham Hucker,**
Technique editor

Start a blog

Before the start of each year, I always like to think of doing something that might benefit my photography for the next 12 months and beyond. Previous year's resolutions have included improving my archiving, taking better care of backing up my photos and visiting locations I've viewed inspiring shots of but have never actually attempted photographing myself. My resolution for 2018 is to start an online blog – not for any profitable gain, but to simply use as a way of keeping track of all the photos I shoot, places I visit, kit I review and experiences I encounter. I'm going to look at it as my image diary. It'll be a place where I upload a few of my best shots at the end of each week, write a little bit about them and will be able to look back and treasure the great times with my camera. I'll let you know this time next year if I'm successful. **Michael Topham, Reviews editor**



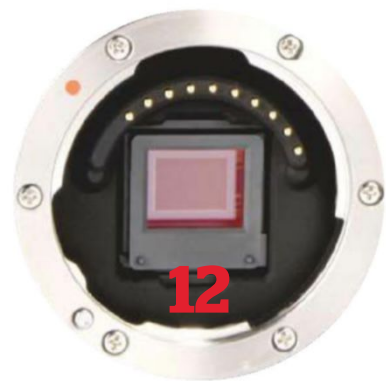
Have fun with film and fisheyes

I have two New Year's resolutions. One, to use my various film cameras – currently serving as paperweights in my home office – more. I have been thinking recently how digital photography can make us too obsessed with 'perfection' and pixel peeping, so I want to try some looser, more creative analogue photography in 2018. Should be fun! Second, I want to get a fisheye lens for my wedding photography, as they come in very handy for funky group shots or creative shots of the bride and groom relaxing. **Geoff Harris, Deputy editor**



Boxing Day bafflers

From the devilishly tricky to the downright silly, **Roger Hicks** brings you a Christmas quiz to wake you from your post-turkey slumber



Answers

1 They all received presentation Leica's, numbers 55555 (H), 75000 (HC), and 79000 (HC) and 84900 (H). 2 I was trying to distract you from the 70th anniversary this year. 3 (a) 1868, though not officially until the International System (SI) was adopted in 1960. All three dates are the first recorded uses of the words according to the OED. 4 False. The first hand-coloured daguerreotypes date from the early 1840s. Normally they were coloured using pigment on a dry brush. 5 6/2x4/4 in. Why the extra half inch? It just looked better. 6 Any of the above, depending on marketing and pedigree. The truth is that you couldn't see the difference anyway. 7 They are all the same. Relative aperture, remember? 8 (c) 100 degrees F (38 degrees C). 9 All of them devised new technologies for colour photography. 10 Leopold Godowsky and Leopold Mames, inventors of the Kodachrome that so many of us knew and loved. 11 (b) Glass. 12 (c) 7.6x5.7mm (0.30x0.22 in). It's a substantially workhorse and meaningless measurement based on ancient vacuum tube dimensions. 13 (b) A small, flat lens of any focal length. 14 (c) It depends. How far away are you going to look at it from? What are your criteria for sharpness? What if it was taken with a soft-focus lens? 15 (a) 1915. It's a trick question. The original Kodachrome was a 2-colour process invented by John Capstaff in 1913. Modern Kodachrome appeared as cine film in 1935 and for still photography in 1936. 16 (b) 50mm. The true focal length does not change, but the angle of coverage does. To make life more interesting, the M8 Leica used an 18x27mm sensor (1.38x multiplier of effective focal length) as compared with full-frame. Instead of the more usual half-plate it's 27.0mm/61mm and on a 5x7 in. 17 (c) 18x27mm sensor. On a 4x5 camera it's 150mm/61mm and on a 5x7 in. 18 (c) 300mm/12 in. roughly the diagonal of the negative. On a 4x5 own darkroom at Windsor Castle. 19 (c) 300mm/12 in. exposure meters, the Bee, in the 1890s, and his book *The Old Straight Track*, about levelling lines, was published in 1925. 20 All of the above, though alpha elements can only be detected if the external elements are radioactive. 21 Because they don't go mad! You've heard the expression 'PC gone mad'. 22 8x10 in. The negatives were haven't you? 23 (a) Taliliah retouched before contact printing. 24 (a) Taliliah Bankhead. She also referred to herself as 'pure as yellow, and key or black'. These are the cyan, magenta, the driven slush. 25 CMYK stands for cyan, magenta, yellow, and key or black. The black is referred to as K denoting key, a shorthand for the printing term photographers.

1 What have the following people got in common: His Holiness the Dalai Lama, Henri Cartier-Bresson, Her Majesty the Queen?

2 When was the Magnum agency founded?

- a 1936, at the outbreak of the Spanish Civil War
- b 1947, during the Communist takeover in Hungary
- c 1954, at the end of the French war in Indo-China

3 Strictly, a megapixel should just be one big pixel, as in megalith or 'big stone. When did the use of 'mega' to mean 'a million' come in?

- a 1868 with 'megafarad'
- b 1946 with 'megabuck'
- c 1950 with 'megaton'

4 Daguerreotypes were too fragile to hand colour. True or false?

5 The old whole-plate format is 6½ x 8½ inches. Quarter-plate (also widely used by Polaroid) is 3¼ x 4¼ inches. How big is half plate?

6 There are 1,024 bytes in a kilobyte. How many pixels are there in a megapixel?

- a 1,000,000
- b 1,024,000 (1,000 kilobytes)
- c 1,048,576 (1,024 squared)

7 Relative aperture is a measure of the light-passing ability of a lens, regardless of focal length. Which of the following has the largest relative aperture?

- a 24mm f/2
- b 50mm f/2
- c 85mm f/2

8 What is the standard temperature for both E6 (slide) and C41 (negative) processing?

- a 68 degrees F, 20 degrees C
- b 75 degrees F, 24 degrees C
- c 100 degrees F, 38 degrees C

9 What (apart from photography in general) have the following people got in common: James Clerk Maxwell, Ducos du Hauron, Gabriel Lippmann, Louis Dufay, Edwin Land?

10 Two questions in one. Which inventors were widely known as God and Man? What did they invent?

11 Crowns and flints are different types of what?

- a Portraiture
- b Glass
- c Landscape

12 To the nearest half-millimetre, how big is a 1/1.7" digital camera sensor?

- a 25.5 x 43mm (1 x 1.7in)
- b 25.5 x 15mm (15mm is 25.5/1.7)
- c 9.5 x 7.5mm (0.37 inch x 0.3in)

13 What is a pancake lens?

- a A pinhole
- b A small, flat lens of any focal length
- c A lens with a long focal length for culinary photography at a safe distance

14 What's the biggest print you can make from a 24 x 36mm 36-megapixel camera?

- a 18 x 24 inches or 50 x 75 cm
- b 24 x 36 inches or 75 x 113 cm
- c It depends

15 When did Kodachrome first become commercially available?

- a 1915
- b 1935
- c 1936

16 What is the true focal length of a 50mm lens on an 18 x 27mm sensor?

- a 67mm
- b 50mm
- c 75mm

17 The late Queen Victoria was an enthusiastic photographer and patron of photography. True or false?

18 What is the 'standard' or 'normal' focal length on an 8x10in camera?

- a 150mm or 6in
- b 210mm or 8in
- c 300mm or 12in

19 With which of the following is Alfred Watkins NOT commonly associated?

- a Ice skating
- b Exposure meters
- c Ley lines

20 Some glasses in lenses from the 1960s and earlier are mildly radioactive. What kind of radiation do they emit?

- a Alpha
- b Beta
- c Gamma

21 A political question: why do so many professional graphic artists use Apple Macs instead of PCs?

22 How did they normally make classic Hollywood publicity portraits in the 1930s?

- a 4x5in, enlarged to 8x10in
- b 8x10in, contact printed
- c 35mm

23 Who said, 'They used to photograph Shirley Temple through gauze. They should photograph me through linoleum.'

- a Tallulah Bankhead
- b Mae West
- c Dorothy Parker

24 What does the 'K' in CMYK stand for?

25 What do the following people have in common: Roger Fenton, Alexander Gardner and Tim Page?



Wordsearch



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V	C	I	Y	P	K	R	U	F	F	H	U
X	V	O	F	M	O	R	I	Y	A	M	A
D	A	S	C	H	A	P	I	R	O	F	E
S	R	T	D	I	J	K	S	T	R	A	T
F	A	G	I	A	C	O	M	E	L	L	I
R	K	G	P	Y	W	S	A	U	D	E	K
A	I	N	A	C	H	T	W	E	Y	X	T
N	T	M	D	D	B	R	I	B	O	U	D
C	F	V	B	U	R	T	Y	N	S	K	Y
K	N	E	L	E	I	B	O	V	I	T	Z
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H	M	B	D	Y	B	E	L	L	O	C	Q



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CANON EOS 50 MK 2 COMPLETE.....	EXC++ £445.00
CANON EOS 60 BODY COMPLETE.....	MINT- £899.00
CANON EOS 70 BODY COMPLETE LITTLE USE.....	MINT-BOXED £399.00
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CANON EOS 550D WITH 18-55mm LENS CHGR+BATT.....	MINT- £1,199.00
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CANON 580 EX SPEEDLITE.....	EXC++-CASSED £125.00
CANON 580 EX SPEEDLITE.....	MINT-BOXED £168.00
CANON 580 EX SPEEDLITE.....	MINT-BOXED £110.00
CANON 580 EX SPEEDLITE.....	EXC++-CASSED £75.00
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CANON 18- 35mm 1:4 USM "L" LATEST.....	MINT-HOOD £745.00
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CANON 28- 70mm 1:2.8 USM "L".....	MINT- £495.00
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CANON 24- 105mm 1:4 USM "L" IMAGE STABILIZER.....	EXC++-CASSED £325.00
CANON 24- 105mm 1:4 USM "L" IMAGE STABILIZER.....	MINT- CASSED £465.00
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CANON 70- 200mm 1:2.8 USM "L".....	MINT-BOXED £699.00
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The Sony α7R III, with 42.4MP full-frame CMOS sensor.

With a huge resolution, 10fps burst shooting, and Fast Hybrid AF with 399 phase-detection and 425 contrast-detect points, the Sony α7R III enables you to push your creativity to new heights. Boasting 4K video recording, 5-axis image stabilisation and a redesigned double-capacity battery, it's a versatile tool aimed at the most discerning of professional photographers.



A7R III Body £3199
Lens available separately

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D5



20.8 megapixels
12.0 fps
4K Video

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D5 Body £5389

D850



45.7 megapixels
6.0 fps
4K Video

D850 Body £3499

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D500



20.9 megapixels
10.0 fps
4K Video

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D500 Body £1799
D500 + 16-80mm £2599

D750



24.3 megapixels
6.5 fps
1080p movie mode
Full Frame CMOS Sensor

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D750 Body £1749
D750 + 24-85mm £2199
D750 + 24-120mm £2379

Panasonic

GX80




16 megapixels
8.0 fps
4K Video

GX80 From £499

GX80 + 12-32mm £499
£449 Inc. £50 Cashback*
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GH5



20.3 megapixels
12 fps
4K Video

GH5 From £1599

GH5 Body £1599
GH5 + 12-60mm f3.5-5.6 £1799
GH5 + 12-60mm f2.8-4.0 £2199

G80



16 megapixels
9 fps
4K Video

G80 From £629

G80 Body £629
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£699 Inc. £100 Cashback*
G7 + 12-60mm £549
£499 Inc. £50 Cashback*

RECOMMENDED LENSES:

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Panasonic 42.5mm f1.7 £299
Panasonic 12-60mm f3.5-5.6 £359
Panasonic 14-140mm f3.5-5.6 £549
Panasonic 45-150mm f4.0-5.6 £179

Panasonic 45-175mm f4.0-5.6 £349
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*Panasonic Cashback ends 30.01.18

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60 fps
4K Video

OM-D E-M1 II From £1849

OM-D E-M1 II Body £1849
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OM-D E-M5 II Body £849
£764 Inc. £85 Cashback*
OM-D E-M5 II + 12-40mm £1249
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17.2 megapixels
8.6 fps

E-M10 III From £629

New OM-D E-M10 III Body £629
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OM-D E-M10 II Body £449

RECOMMENDED LENSES:

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Olympus 60mm f2.8 £360
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Olympus 75mm f1.8 £699
£614 Inc. £85 Cashback*

PENTAX

K-1



36 megapixels
6.5 fps
Full Frame CMOS Sensor

K-1 Body £1999

K-1 Body £1999
KP Body £999
K-3 II Body £799
K-3 II + 18-135mm £1199
K-3 II + 16-85mm £1299
from £599

RECOMMENDED LENSES:

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Pentax 28-105mm f3.5-5.6 £529
Pentax 55-300mm f4.5-6.3 £399

FUJIFILM

X-E3



24.3 megapixels
8.0 fps

X-E3 From £849

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New X-E3 + 23mm £1149
New X-E3 + 18-55mm £1249

FUJINON LENSES

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Fujifilm 56mm f1.2 R XF £799
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X-Pro2



24.3 megapixels
8 fps
1080p movie mode

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X-Pro2 Body £1489
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X-Pro2 Silver + XF23mm £2020
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*Olympus Cashback ends 15.01.18

*Fujifilm Cashback ends 15.01.18

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24.2 megapixels 5.0 fps 1080p movie mode

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£549 Inc. £50 Cashback*

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24.2 megapixels 7.0 fps 1080p movie mode

80D From £959

80D Body £959
80D + 18-55mm £1029
80D + 18-135mm £1299
77D Body £699
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7D Mark II Body £1349

7D Mark II Body £1349

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EOS 6D Mark II

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5DS R Body £3149

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EF 35mm f2 IS USM	£465
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EF 40mm f2.8 STM	£189
EF 50mm f1.2L USM	£1272
EF 50mm f1.4 USM	£349
EF 50mm f1.8 STM	£106
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EF 85mm f1.2L II USM	£1747.85
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EF 70-200mm f2.8 L IS USM II	£1899
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24mm f1.4 G AF-S ED	£1829
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24mm f1.8 G AF-S ED	£679
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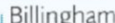
Tamrac

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Anvil Slim

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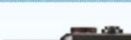
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4.2x optical zoom

1080p movie mode



Canon

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Canon

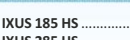
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1080 movie mode



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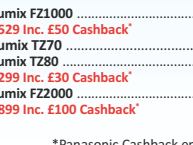
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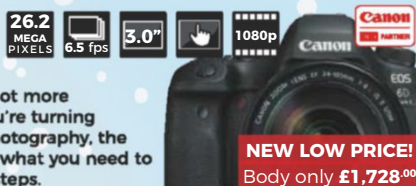
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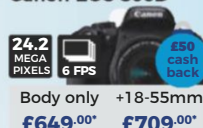
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Canon EOS 5D Mark IV



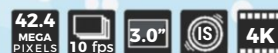
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Receive a **FREE** 4TB hard drive and LP-E6N Battery!

SONY α7R III

Reality realized.
New worlds.

NEW!



Refine your sense of reality with the α7R III - an ideal partner offering superior speed, high-resolution imaging, pro-class operability, and reliable performance even under harsh conditions.



Body SRP **£3,199.00**

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Sony FE 24-105mm f/4 G OSS

Ideal for versatile shooting including landscapes, portraits, weddings and more. This lens also features fast, precise and quiet autofocus capabilities in both still and video shooting, making it an ideal complement for Sony's extensive line-up of E-mount cameras.



NEW!

SRP **£1,199.00**

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Panasonic LUMIX G9

The G9 is the perfect camera for wildlife and nature photographers. Super fast shooting means keeping up with fast-moving subjects - learn how it can help you capture stunning nature shots.



NEW!

Pre-order & claim a **FREE battery grip** from Panasonic

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New & in stock!

£299.00*

*Price after £30 cashback from Panasonic. Ends 02.01.18

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Body only +12-60mm

£1,699.00 £1,899.00

FREE Panasonic 64GB 280MB/s SD card worth £199

8mm f/5.5 Fisheye **£599.00**
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30mm f/2.8 ASPH **£269.00**
42.5mm f/1.7 ASPH **£299.00**
7-14mm f/4.0 **£739.00**
35-100mm f/2.8 O.I.S **£969.00**
45-175mm f/4.0-5.6 **£349.00**
LEICA 100-400mm **£1,249.00**

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NEW!

from **£629.00**

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Tamron have introduced the world's first* ultra-telephoto all-in-one zoom lens to achieve 400mm telephoto.

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NEW!

£649.00

*Among interchangeable lenses for DSLR cameras

DJI Spark Mini Drone



In stock from **£449.00***

Available in 5 different colours!
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In stock at **£477.00***

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Olympus TG-5



In stock at only **£399.00**

Add the PT-058 underwater housing for £279.99

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	You pay	Cashback	After Cashback
100mm f/2.8L Macro IS USM	£799.00	£105	£694.00
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24-70mm f/4L IS USM	£699.00	£105	£594.00
70-300mm f/4-5.6 IS II USM	£429.00	£85	£344.00
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100-400mm f/4.5-5.6L IS II USM	£1,789.00	£215	£1,574.00

Learn more at www.parkcameras.com/canon-cashback

FUJIFILM X-E3

A new rangefinder style, ultra-compact mirrorless camera which boasts outstanding image quality and enhanced handling.



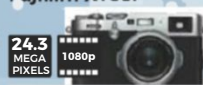
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Body only Available in Silver or Black designs
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Fujifilm X-T2



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*Prices after £95 cashback from Fujifilm. Ends 15.01.18

Fujifilm X-PRO2



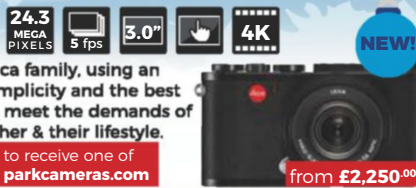
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A new addition to the Leica family, using an APS-C System to bring simplicity and the best possible image quality to meet the demands of the ambitious photographer & their lifestyle.

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NEW!

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In stock from **£230.00**

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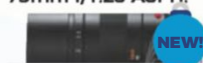
Leica M10 - Black



In stock at **£5,850.00**

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Visit our website to see the Leica M10 in Silver!

Leica Noctilux-M 75mm f/1.25 ASPH.



Expected early 2018 **£10,250.00**

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All prices include VAT @ 20%. See website for our opening times for both our London and Burgess Hill stores. All products are UK stock. E&OE. *Please mention "Amateur Photographer" for this special price. Prices correct at time of going to press; Prices subject to change; check website for latest prices.

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Fuji X Lenses

12mm F2.8 Touit X Zeiss.....	E++	£639
14mm F2.8 XF.....	E++ / Mint-	£499 - £519
16-50mm F3.5-5.6 OIS XC.....	E++	£139
16-55mm F2.8 R LM WR XF.....	E++	£749
18-135mm F3.5-5.6 LM OIS WR XF.....	E++	£529
18-55mm F2.8-4 R LM OIS XF.....	E++	£349
23mm F1.4 XF R.....	E++	£539
23mm F2.8 XF - Black.....	Mint-	£239
27mm F2.8 XF.....	Mint-	£239
35mm F2 XF WR - Black.....	Mint-	£289
50-130mm F2.8 WR OIS XF.....	Mint-	£1,049
50-240mm F4.5-6.7 OIS XC - Silver.....	Mint-	£239
100-400mm F4.5-5.6 R LM OIS WR XF.....	Mint-	£1,299

Micro 4/3rds Lenses

Panasonic 7-14mm F4 G Vario.....	E++ / Mint-	£499 - £549
12-32mm F3.5-5.6 OIS G.....	E++ / Mint-	£119 - £139
12-35mm F2.8 G X Vario OIS.....	E++	£489
14-140mm F3.5-5.6 G OIS.....	E++	£269
14-42mm F3.5-5.6 Asph Vario PZ.....	E++	£159
25mm F1.4 DG Summilux.....	E++	£299
35-100mm F2.8 GX OIS Vario.....	E++	£599 - £639
35-100mm F2.8 II G X Vario Power OIS.....	Mint-	£789
45-175mm F4-5.6 Asph Vario PZ.....	E++	£179
100-400mm F4-6.3 Power OIS.....	Mint	£1,129
Olympus 12-40mm F2.8 M.Zuiko.....	E++ / Mint-	£549
12mm F2 ED M.Zuiko - Silver.....	Mint-	£429
14-42mm F3.5-5.6 EZ M.Zuiko.....	Mint-	£139
17mm F1.8 M.Zuiko Black.....	Mint-	£289
17mm F1.8 M.Zuiko Silver.....	Mint-	£289
17mm F2.8 M.Zuiko.....	E++ / Mint-	£129 - £139
25mm F1.8 M.Zuiko - Black.....	Mint-	£239
40-150mm F2.8 M.Zuiko Pro.....	E++ / Mint-	£929 - £949
45mm F1.8 M.Zuiko.....	E-	£139
60mm F2.8 ED Macro.....	Mint-	£279
75mm F1.8 ED Black M.Zuiko.....	E+ / Mint-	£479 - £519
75mm F1.8 ED Silver M.Zuiko.....	Mint-	£519

Sony E-Mount Lenses

10-18mm F4 E OSS.....	E++	£519 - £539
20mm F2.8 E.....	E++	£159
24-70mm F4 FE ZA OSS.....	E++ / Mint-	£689 - £699
28-70mm F3.5-6.3 FE OSS.....	Mint-	£239
35mm F2.8 FE ZA.....	E++ / Mint-	£499
55mm F1.8 FE ZA.....	Mint-	£459
55mm F1.8 ZA Sonnar T* FE.....	Mint-	£549
70-200mm F4 G OSS FE.....	Mint-	£999
85mm F1.8 FE.....	Mint	£600
90mm F2.8 FE G OSS.....	Mint-	£689

Bronica GX/Si

ETRS + AEI Prism + 150mm + 120 Mag.....	E++	£299
ETRS Complete.....	E++	£229 - £239
ETRS Complete + Speedgrip E.....	E-	£259
45-90mm F4.5-6.3 PE.....	E+ / E++	£349
50mm F2.8 E.....	E-	£129
100mm F4 PE Macro.....	E++	£199
150mm F3.5 E.....	As Seen / E++	£79 - £109
180mm F4.5 PE.....	E-	£149
AEI Meter Prism.....	Exc / E-	£49 - £59
Prism Finder E.....	As Seen / Exc	£19 - £20
Speed Grip E.....	E++	£35
Speedgrip E.....	E++	£39

Canon EOS

EOS 1V + E1 Booster.....	E+	£329
EOS 1N + E2 Booster.....	E-	£149
10-22mm F3.5-5.6 EFS.....	E+ / E++	£269 - £289
8-15mm F4 L Fisheye USM.....	E++	£889
11-22mm f4.5-6.3 IS STM.....	E++	£219
11-24mm F4 L USM.....	E++	£219
14mm F2.8 L USM II.....	E+ / E++	£879 - £929
15-45mm F3.5-6.3 IS STM EF-M.....	Mint-	£155
15-85mm F3.5-5.6 IS USM.....	E++	£339 - £399
15mm F2.8 EF Fisheye.....	E+ / E++	£369 - £449
16-35mm F2.8 L USM MKII.....	E++	£779
16-35mm F4 L IS USM.....	E+ / Mint-	£599 - £719
17-40mm F4 L USM.....	E+ / E++	£379 - £419
17-55mm F2.8 EF-S IS USM.....	E+ / E++	£349 - £389
18-135mm F3.5-5.6 IS USM.....	As Seen	£889
18-200mm F3.5-5.6 IS STM.....	E-	£199
18-200mm F3.5-5.6 IS EFS.....	E+ / E++	£219 - £239
18-55mm F3.5-5.6 EFS III.....	Mint-	£559
20mm F2.8 USM.....	E++	£249
24-105mm F4 L IS USM.....	E++	£429
24-70mm F2.8 L USM II.....	E+ / E++	£1,149 - £1,189
24-70mm F4 L IS USM.....	E+ / E++	£549 - £599
24mm F1.4 L USM MKII.....	E++ / Mint-	£999 - £1,049
24mm F2.8 EF.....	E++	£169

24mm F3.5 L TSE.....	E+	£649
28-135mm F3.5-5.6 IS USM.....	E++	£149
28-80mm F2.8-4 L USM.....	E+	£349
28-80mm F3.5-5.6 USM III.....	E++	£49
28mm F1.8 USM.....	E++	£279
28mm F2.8 EF.....	E++	£119
28mm F2.8 IS USM.....	Mint	£299
35 mm T1.5 AS UMC.....	E++	£299
35-135mm F3.3-4.5 Vario Sonnar.....	E++	£379
35mm F1.4 L USM.....	E++	£749
40mm F2.8 STM.....	Mint-	£109
500mm F4 L IS USM.....	E+	£3,499
500mm F4.5 L USM.....	E+	£2,149
50mm F1.4 USM.....	E++	£159
50mm F1.8 EF Mk1.....	E++	£119
55-250mm F4-5.6 EFS IS.....	E-	£89
55-250mm F4-5.6 EFS IS MkII.....	E++	£79
60mm F2.8 Macro USM EFS.....	E++	£239 - £249
70-200mm F2.8 L IS USM.....	E++	£779
70-200mm F2.8 L IS USM II.....	E+	£1,149
70-200mm F4 L IS USM.....	E++	£639
70-200mm F4 L USM.....	E+ / E++	£339 - £349
70-300mm F4-5.6 IS USM.....	E++ / Mint-	£199 - £239
70-300mm F4-5.6 L IS USM.....	E++	£769
75-300mm F4-5.6 EF.....	Exc	£49
75-300mm F4-5.6 USM III.....	E++	£79
100mm F2.8 L Macro IS USM.....	E++ / Mint	£519 - £589
100mm F2.8 USM Macro.....	E++	£259
135mm F2 L USM.....	E++ / Mint-	£619
180mm F3.5 EF L Macro USM.....	E++	£949
85mm F1.2 L USM MkII.....	E++ / Mint-	£1,199
85mm F1.8 USM.....	E++	£239
90mm F2.8 TSE Shift.....	E-	£699
200-400mm F4 L IS USM with Internal 1.4x Extender Lens.....	E++	£989
300mm F2.8 L IS USM.....	E+	£2,479
300mm F2.8 L IS USM MKII.....	E++	£4,259
300mm F2.8 L USM.....	Exc	£895
300mm F4 L IS USM.....	E+ / E++	£549
400mm F2.8 L USM.....	E+	£2,449
400mm F4 DO IS USM.....	E+ / E++	£2,289 - £2,379
400mm f5.6 L USM.....	E++	£669

Sigma - Canon EOS Fit

10-20mm F4-5.6 DC HSM.....	E+ / E++	£149 - £189
17-35mm F2.8-4 EX HSM.....	E-	£129
18-200mm F3.5-6.3 DC Macro OS HSM C.....	Unused	£239
18-35mm F3.5-4.5 AF.....	Unused	£59
24-70mm F2.8 EX DG.....	E+	£129
30mm F1.4 EX DC HSM.....	E++ / Mint-	£199
50mm F1.4 DG HSM A.....	Mint-	£449
50mm F1.4 EX DG HSM.....	E++	£219 - £239
50mm F2.8 EX DG Apo.....	E++	£159
70-210mm F3.5-4.5 Apo.....	E++	£29
70-300mm F4-5.6 Apo DG.....	E++	£59
70-300mm F4-5.6 DG.....	Mint-	£59
150-600mm F5-6.3 DG OS HSM Sport.....	E++	£1,089
170-500mm F5-6.3 Apo.....	E+	£189
180mm F3.5 EX Macro APO.....	E++	£329
300mm F2.8 Apo DG HSM.....	E++	£1,299
500mm F7.2 Apo.....	E+	£149
600mm F8 Reflex.....	E+	£179
800mm F5.6 APO EX DG HSM.....	E++	£3,499

Canon Manual

F1NAE Black Body Only.....	Exc	£199
F1N Black Body + AE Powerwinder FN.....	E+	£249
T90 Body Only.....	Exc / E+	£49 - £79
T70 Body Only.....	E-	£29
A1 Black Body Only.....	E+	£79
AE1-P Black Body Only.....	E+	£59
AV1 Chrome + 50mm F1.8.....	E++	£59
24mm F2.8 FD.....	E++ / Unused	£89 - £149
28-85mm F4 FD.....	E+	£79
28mm F2.8 FD.....	E+	£29
35-105mm F3.5-4.5 FD.....	E+	£45
35-70mm F3.5-4.5 FD.....	E+ / E++	£35 - £49
35mm F2.8 B/lock.....	E+	£239
35mm F3.5 EX.....	E+	£29
50-135mm F3.5 FD.....	Mint-	£149
50mm F1.4 FD.....	As Seen	£39
50mm F3.5 FD Macro.....	E+	£49
70-210mm F4 FD.....	Exc / E++	£29 - £79
75-200mm F4.5 FD.....	Exc	£29
100-300mm F5.6 FD.....	E+ / Unused	£55 - £99
100mm F2.8 B/lock.....	As Seen	£49
100mm F4 FD Macro.....	E++	£109
100mm F4 FD Macro + Tube.....	E++	£119
135mm F3.5 FD.....	E+	£29
200mm F4 FD.....	E++	£129
300mm F4 FD.....	E+	£119
300mm F5.6 FD.....	E+	£55
400mm F4.5 B/lock.....	E+	£249

Contax SLR

N1 + 24-85mm.....	E++	£489
RX Body Only + Case.....	E+	£179
S2 Body Only.....	E++	£399
RTS3 Body Only.....	As Seen	£199
167MT Body Only.....	E+	£69
25mm F2.8 AE.....	E+ / E++	£299 - £349
28-70mm F3.5-4.5 MM.....	E++ / Mint-	£249 - £279
28-80mm F3.5-5.6 AF.....	Unused / New	£349 - £399
28mm F2.8 AE.....	E+	£129
300mm F4 MM.....	E++	£299
35mm F1.4 MM.....	E++	£799
50mm F1.4 AF.....	E++	£449
70-200mm F4-5.6 AF.....	E++	£449
70-300mm F4-5.6 AF.....	E++ / Unused	£349 - £649
80-200mm F4 MM.....	E+	£179
135mm F2 (60 Year Edition).....	Unused	£2,379
135mm F2.8 AE.....	E+ / E++	£149 - £229
135mm F2.8 MM.....	E+	£169
16mm F2.8 MM.....	E+	£549
180mm F2.8 AE.....	Unused	£549
180mm F2.8 MM.....	E++	£349
200mm F3.5 AE.....	E+ / E++	£129 - £149
200mm F4 AE.....	E++ / Unused	£159 - £449

Digital Compact Cameras

FujiFilm X100 Black Edition.....	E++	£379
X100T - Black.....	E++	£689 - £699
X100T - Silver.....	E++	£689
X100T - Silver.....	Exc / E+	£549 - £649
Dlux 5 Black (Red Bull) Leica.....	E+	£229
Panasonic DMC FZ2000 - Black.....	Mint-	£799
DMC LX15 - Black.....	Mint-	£439
DMC TZ100 - Black.....	Mint-	£419
DMC-LX100.....	Mint-	£379
GX200 + Finder Ricoh.....	As Seen	£79
Sigma DP-0 Quattro + LCD Viewfinder kit.....	E+	£549
DP2 Quattro.....	E++	£499
Sony Cybershot RX1R II.....	E+ / Mint-	£2,299 - £2,349
RX10 MkII.....	Mint-	£789
RX100.....	E++	£239
RX100 MkII.....	E+	£319
RX100 MkIII.....	E+	£319
DSC-T77.....	Mint-	£49
DSC-W80.....	As Seen	£29

Digital Medium Format

Mamiya 645DF Complete with Digital Back.....	E+ £5,449
Aptus-II 5 Digital Back Leaf.....	E++ £2,499
Hasselblad HSD Complete with 50MP Digital Back.....	E++ £7,989
H5D Complete with 40MP Digital Back.....	E++ £7,499
H4D Complete with 60MP Digital Back.....	E++ £10,995
H4D + Prism + 50MP Digital Back E++	£5,849 - £6,499
H3D Body + 31MP Back.....	E+ £1,949
H2 Body + P20 Digital Back.....	E+ £1,499
H1 Body + Prism + P30 Digital Back.....	E+ £1,699

Digital Mirrorless

FujiFilm X-T2 Black Body Only.....	E++	£1,149
X-T2 Black Body Only.....	Mint-	£1,249
X-Pro2 Body Only.....	E++	£1,149 - £1,199
X-Pro2 Body Only + Access.....	E++	£1,189
X-Pro1 Body.....	E+	£279
X-Pro1 Body + Case.....	E++	£299
X-T1 Body + Vertical Grip.....	E+ / E++	£499 - £549
X-T1 Body Only - Black.....	E+ / E++	£419 - £499
X-T1 Graphite Body Only.....	E+ / Mint-	£479 - £549
X-T10 Silver Body Only.....	E+	£299
X-A1 Black Body + 16-50mm XC.....	As Seen	£159
X-E1 Silver Body Only.....	As Seen	£99
Nikon J1 Black + 10-30mm.....	E++	£149
J1 Red + 30-110mm.....	E+	£199
J3 + 10-30mm.....	E+	£149
V1 Black Body Only.....	E++	£99
V2 Black + 10-30mm.....	E++	£149
V3 Black + 10-30mm + DF-N1000 + Grip.....	Mint-	£649
Olympus E-M1 Black Body Only.....	E++ / Mint-	£439 - £459
E-P2 Black + 14-42mm.....	E++	£139
OMD E-M5 MKII Body Only - Black.....	E+	£499
OMD E-M5 Silver Body Only.....	E+	£229
Pen-F Black Body Only.....	E+	£749
Pen-F Silver Body + ECG-4 Grip.....	E++	£799
Pen-F Silver Body Only.....	Mint-	£789
Sony A7 II Body Only.....	E++ / Mint-	£919 - £949
A7R II Body Only.....	E++	£1,749 - £1,949
A7S MkII Body Only.....	E++ / Mint-	£1,989 - £2,099

Digital SLR Cameras

EOS 5D Body Only.....	E++	£299
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EOS 5D MkII Body Only.....	E++	£599
EOS 5D MkIII Body + BG-E11 Grip.....	E++	£1,649
EOS 5D MkIII Body Only.....	E+	£1,499
EOS 5D MkIII Body Only.....	E+ / E++	£1,399 - £1,499
EOS 5DS Body Only.....	E++	£2,199
EOS 600D Body Only.....	E+ / Mint-	£219 - £249
EOS 6D Body + BG-E13 Grip.....	E++	£839
EOS 6D Body Only.....	E+	£749
EOS 750D Body Only.....	Mint	£499
EOS 7D + BG-E7 Grip.....	E++	£469
EOS 7D Body Only.....	E+ / Mint-	£379 - £399
EOS 7D MkII Body Only.....	E+ / E++	£979
EOS 80D Body Only.....	Mint-	£819
Nikon D3 Body Only.....	Exc / E++	£699 - £849
D3000 Body Only.....	Exc	£79
D300S Body Only.....	E+	£249
D3S Body Only.....	As Seen	£799
D4 Body Only.....	E+	£1,949
D4S Body Only.....	E++	£3,189 - £3,249
D500 Body Only.....	E++	£1,449
D5100 Body Only.....	E++	£159
D5300 Body Only.....	E++	£329
D60 Body Only.....	E++	£89
D600 Body Only.....	E++	£649
D7000 Body Only.....	Exc	£249
D750 Body Only.....	E+	£999
D80 Body Only.....	E++	£119
D800E Body Only.....	Mint-	£1,349
D810 Body Only.....	E+ / Mint-	£1,639 - £1,849
D90 Body Only.....	E+	£139
Sony A330 + 18-55mm.....	E++	£195
A350 + 18-70mm.....	E+	£179
A350 Body Only.....	E+	£119
A55 + 18-55mm.....	E+	£139
A58 Body Only.....	E++	£199
A77 Body Only.....	E+	£279

Film Compacts

Canon Sure Shot 115u.....	E+	£19
Sure Shot 80U.....	E++	£39
Sureshot 80 Tele.....	E++	£19
Yashica Zoomate 115.....	Exc	£29
Zoomate 70.....	E++	£25
Leica Mini Zoom.....	As Seen	£69
Minilux Zoom kit.....	As Seen	£299
Miniox 35GT + FC35 Flash.....	E++	£95
35ML + MF35ST Flash.....	E++	£95
Nikon RF.....	E+	£29
RF10.....	Unused	£29
TW Zoom.....	E+ £19 - £29	
TW20.....	Unused	£39
Olympus 35DC Rangefinder.....	As Seen	£59
35RC compact.....	As Seen	£59
Mju Zoom 115.....	E++	£39
Pen EE2.....	As Seen	£39
Trip 10.....	E++	£15
XA2 + A11 Flash.....	E+	£39
Pentax Espio 115G.....	E+	£19
Espio 115M.....	E+	£15
Espio 160.....	E++	£29
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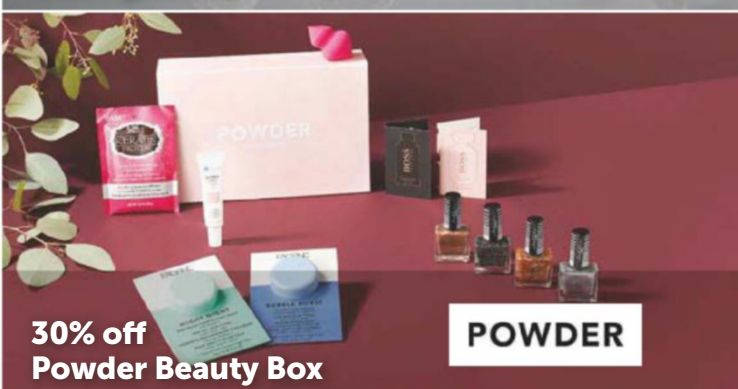


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D810 + 14-24mm f2.8	£4,188	18-140mm f3.5-5.6 VR	£479	50mm f1.8 G	£189	PC-E 45mm f2.8	£1,539
D750	£1,699	18-200mm f3.5-5.6 VR II DX	£659	50mm f1.4 G	£409	2x TC-20 E III Converter	£399
D750 + 24-120mm f4	£2,399	18-300mm f3.5-5.6 VR DX	£889	58mm f1.8 G	£1,449	1.4x TC-14 E III Converter	£429
D610 + 24-85mm VR	£1,749	24-70mm f2.8E ED VR	£1,995	85mm f1.4 G	£429	SB-5000 Speedlight	£499
NEW D7500 Body	£1,249	24-120mm f4 VR	£989	85mm f1.4 E	£1,399	SB-500 Speedlight	£195
D7500 + 18-105mm VR	£1,599	28-300mm f3.5-5.6 VR	£849	300mm f4E PF ED VR	£1,569	SB-R1C1 Commander	£609
D5600 + 18-140mm VR	£949	70-200mm f4G ED VR	£1,149	105mm f2.8 G Micro VR	£769	SU-800 Commander Unit	£339
D5600 + AF-P18-55mm VR	£729	70-200mm f2.8E FL VR	£2,299	NEW 105mm f1.4E ED	£1,849	UK STOCK UK STOCK	

HASSELBLAD	Leica	FUJIFILM	WANTED	Manfrotto
New Hasselblad X1D-50C Mirrorless camera - IN STOCK	Leica M10 Now In Stock £5,850	X-T2 Body + 18-55mm OIS £1749	Quality photographic equipment for Part Exchange or Commission Sale.	190XPRO3 £159 494RC2 £46
New X1D-50C + 45mm £9,995	SL Body £4,995	X-T2 Body £1519	We can arrange collection of your equipment by DPD carrier with a 1 hour collection slot.	190XPRO4 £159 496RC2 £46
X1D + 45mm + 90mm £13,644	SL Body + 24-90mm £8,495	X-T20 + 18-55mm £1149		190XPRO4 £299 498RC2 £79
New X1D-50C body £8,388	Monochrome (type 246) Black £6,350	GFX - 50S System IN STOCK £1249		190XPRO4 £318 460MG £299
XCD 90mm Lens £2,695	T2 body Black £1,699	X100F - 18-55mm Black £455		055XPRO3 £175 804RC2 £57
XCD 30mm Lens £3,588	T2 body Silver £1,699	XF 50mm f2 R £455		055XPRO3 £344 MHXPRO-3W £109
H6D-50C Body set £12,960	New CL Camera - Phone £3,549	XF 16-55mm f2.8 R LM WR £1,045		055XPRO4 £279 410 Geared £153
	Q Camera Black £849	XF 10-24mm f4 R OIS £899		Befree Alu £135 MVH502AH £105
	D-Lux (type 109) £229	XF 35mm f2 R £407		Befree Carbon £249 MVH500AH £122
	Leica Sofort Mint or White £4995	XF 50-140mm f2.8 R OIS £1,425		
	24mm f1.4 Summilux M £1758	XF 100-400 IS WR £1,699		
	2mm f2 Summicron M £2149	XF 14mm f2.8 R £889		
	50mm f2 Summicron M £1695	XF 16mm f1.4 R WR £899		
	New 28mm f2 and 28mm f2.8 Phone £1,429	XF 35mm f1.4 R £855		
	See Website for full list of Leica lenses and accessories	XF 60mm f2.4 R £635		
		XF 50mm f1.2 R £899		
		90mm f2 R LM WR £899		
		See website for full listings		

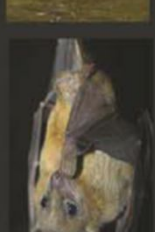
ZEISS	Leica	SWAROVSKI	SIGMA	INDURO
Canon/Nikon Fit Lenses	Leica Sport Optics	SWAROVSKI OPTIK	Nikon/Canon Fit (3 Year warranty)	Stealth Series Carbon Fibre Tripods:
OTUS 55mm f1.4 £2,779	8x20 Trinovid BCA £329	8X25 Pocket CL Green/Black £515	8-16mm f4-5.6 DC £599	CLT004 £199 CTL303 £297
OTUS 85mm f1.4 £3,199	10x25 Trinovid BCA £349	10x25 Pocket CL Green/Black £549	17-50mm f2.8 DC OS £329	CLT103 £207 CTL303L £328
OTUS 28mm f1.4 £3,495	8x20 Ultravid BR £510	8x32 EL Field Pro £1,475	10-20mm f3.5 DC £329	CLT104 £225 CTL304L £346
15mm f2.8 Milvus £1,850	10x25 Ultravid BR £535	10x32 EL Field Pro £1,520	12-24mm f4 Art £1395	CLT203 £270 CTL403 £342
18mm f2.8 Milvus £1,850	10x25 Ultravid BR £495	10x42 EL Field Pro £1,855	17-70mm f2.8-4 DC C £349	CLT204 £288 CTL404L £427
21mm f2.8 Milvus £1,250	10x25 Ultravid BR £525	10x50 EL Field Pro £1,965	18-35mm f1.8 DC Art £649	Grand Series Stealth Carbon Fibre Tripods:
25mm f2 £969	10x25 Ultravid BR £525	12x50 EL Field Pro £1,989	18-250mm f3.5-6.3 DC £349	GIT203 £337 GIT304L £477
28mm f2 £935	8x32 Ultravid HD - Plus £1,395	BTX Eyepiece module £2,070	24-105mm f4 DG Art £599	GIT204 £360 GIT304L £495
35mm f2 Milvus £995	10x32 Ultravid HD - Plus £1,429	ATX 30x85 Set £3,195	50-100mm f1.8 DC Art £949	GIT303 £427 GIT404XL £553
50mm f1.4 Milvus £995	New 8x42 Trinovid HD £749	ATX 25-60x85 Spotting Scope £2,205	70-200mm f2.8 DG OS £899	GIT304 £445 GIT505XXL £675
85mm f1.4 Milvus £1,395	7x42 Ultravid HD-Plus £1,779	ATX 25-60x85 Spotting Scope £2,205	150-600mm f5-6.3 DG C £699	100MM SYSTEM
100mm f2 Milvus Macro £1,395	8x42 Ultravid HD-Plus £1,549	ATX 65-104 Angled + 25-50 scope £1,995	150-600mm f5-6.3 DG S £1,329	Foundation Kit £57
135mm f2 Milvus £1,799	10x42 Ultravid HD-Plus £1,589	ATX 65-104 Angled + 25-50 scope £1,995	35mm f1.4 DG Art £549	DSLR Starter Kit £212
Zeiss Binoculars - 10 Year Warranty	10x50 Ultravid HD - Plus £1,650	ATX 65-104 Angled + 25-50 scope £1,995	50mm f1.4 DG Art £599	Deluxe Kit £537
8x32 Conquest HD £724	12x50 Ultravid HD - Plus £1,775		24mm f1.4 DG Art £649	Professional Kit £112
8x42 Conquest HD £849	New 8 x 42 Noctivid £1,895		20mm f1.4 DG Art £699	Universal Hood £127
10x42 Conquest HD £895	10x42 Noctivid £1,949		105mm f2.8 Macro DG £359	Standard adapter £19
8x42 Victory SF £1,899				Wide adapter £38
10x42 Victory SF £1,949				Landscape Pol £160

USED EQUIPMENT - Quality photographic equipment wanted for part exchange or commission sales											
Canon EOS 1DS MKII	£849	Canon EF 70-200mm f4L IS USM	£695	Nikon D610 Body 16700 actuations	£795	Nikon AFS 300mm f2.8D ED	£995	Write adapter	£36	Big Super	£61
Canon EFV-DCI Viewfinder	£140	Canon MT24 EX Macro Flash	£399	Nikon D750 body 10649 actuations	£1,095	Nikon TC-20E II Teleconverter	£295	Landscape Pol	£160	Super Stopper	£80
Canon EF 11-24mm f4L	£205	Tamron 24-70mm f2.8 Di VC USD Canon	£549	Nikon D3000 + 18-55mm	£1,095	Nikon SB-400	£80	Circular Polariser	£209	Polariser	£177
Canon EF 16-35mm f2.8L II	£795	Fujifilm X-Pro2 body	£975	Nikon MB-D12	£145	Leica 28mm f2.5 Summicron 6 bit NEW	£2295	Linear Polariser	£132	System Pouch	£34
Canon EF 16-35mm f2.8L IS USM	£749	Fujifilm X-Pro2 body	£975	Nikon AFS 14-24mm f2.8G	£895	Leica 90mm f4 Macro Elmar M Set	£1750	Front holder ring	£33	Seascope Set	£149
Canon T5E 17mm f4L tilt-shift lens	£1,395	Fujifilm X-Pro2 body	£975	Nikon AFS 24-70mm f2.8G	£895	Leica 90mm f2.8 Apos 6 bit M	£1695	ND grad set Hard	£185	Out of Town set	£149
Canon EF 24-70mm f2.8L IS USM	£695	Fujifilm X-Pro2 body	£975	Tokina 12-24mm f4 ATX Pro DX Nikon	£329	Leica Q 24-36 & Spare battery	£2995	ND grad set Soft	£185	Black + White	£142
Ex-Demo Canon EF 24-70 f2.8L MKII	£1350	Fujifilm X-Pro2 body	£975	Nikon AFS 300mm f2.8D ED	£995	Leica M (240) Body Black	£2595	0.3 ND Grad	£74	Urban Set	£149
Canon EF 100mm f2.8L Macro IS USM	£595	Fujifilm X-Pro2 body	£975	Nikon AFS 105mm f2.8G Macro VR	£129			0.6 ND Grad	£74	ND grad set	£53
Canon EF 100mm f2.8L Macro IS USM	£369	Fujifilm X-Pro2 body	£975	Sigma 150-600mm Sports - Nikon	£949			0.9 ND Grad	£74	Individual Grad	£42
Zeiss 35mm f2.2E Lens - Canon	£495	Fujifilm X-Pro2 body	£975	Nikon AFS DX 55-300mm f4.5-5.6G VR	£195	Soft camera Mint	£229				
Canon EF 400mm f4L IS USM	£1,299	Fujifilm X-Pro2 body	£975	Nikon AFS DX 35mm f1.8G	£139	Soft camera White	£229	Little Stopper	£89	SW150	£129
Canon EF 400mm f4L IS USM	£6495	Fujifilm X-Pro2 body	£975	Nikon AFS 105mm f2.8G Macro VR	£1399	Wanted Quality Photographic equipment for Part Exchange or Commission Sale.		Big Stopper	£89	MK II Holder	£129
Canon EF 600mm f4L IS USM	£225	Fujifilm X-Pro2 body	£975	Nikon ED 500mm f4 P Lens	£450			Super Stopper	£89	Adapter rings	£80
Canon EF 600mm f4L IS USM	£895	Fujifilm X-Pro2 body	£975	Nikon AFS 200mm f2.8 VR	£329			0.6 P Grad ND	£118	Polariser	£157
Tamron 150-600mm Di VC USD	£189	Fujifilm X-Pro2 body	£975	Nikon AFS 200mm f2.8G ED VR II	£1,350	New Kenko Macro Ring Flash	£139.00	0.9 P Grad ND	£118	Stopper	£149
Canon EF 100mm f2.8L Macro IS USM	£595	Fujifilm X-Pro2 body	£975	Nikon PC-E 24mm f2.8D ED	£1,195	Nikon + Canon fits	£139.00	Field Pouch Sand	£34	Individual Grad	£81
Canon EF 100mm f2.8L Macro IS USM	£369	Fujifilm X-Pro2 body	£975					Field Pouch Sand	£34	ND grad Set	£220

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Creative Light Studio Workshop in Rutland

March 13th, 15th; Amazing opportunities to create really atmospheric shots of Birds of Prey (static & in flight). Beautiful sunset lighting created. NO JESSES & NO ANKLETS on any birds. No flashguns required for the birds. Thousands of pounds spent on backdrops and props. You will also be given the opportunity to photograph a Chameleon catching its food with its tongue extended. Specialist equip provided for this shot.

Small Mammals, Insects & Reptiles (consecutive days with the above workshop) £199

March 14th; Indoor studio set-ups ensuring professional quality photos of stunning subjects. Studio lighting set up for you. Triggers to fit your camera supplied. Cameras and lenses can be loaned without charge. Innovative set-ups to maximise your opportunities. Max 4 persons. Harvest Mice, Red Eyed Tree Frogs, Praying Mantis, Locust, Beardeed Dragon, Scorpion, Tarantula, Snakes, Lizards, Crested Gecko etc.

Golden Eagle Experience in Leicestershire

£89

April 22nd; Golden Eagle will fly, and perch in carefully chosen natural settings. Jesses hidden for static shots. Controlled flying. Also selection from; Owls, Buzzard, Hawks, Goshawk Max. 8 photographers.

Cheetahs, Lions, Foxes, Birds of Prey, Cambs.

£129

April 21st; Privileged access to Cheetahs, Malayan Tigers, White Tiger & Corsac Foxes. The Cheetah & Tiger enclosures are not mowed for enhanced photographic opportunities. Private Displays by various Birds of Prey, both static & flying. Jesses hidden for static shots. Barn Owl, Eagle Owl and Red-Tailed Hawk etc.

Amazing Bat Photos & Learn Fill-in Flash Techniques

£139

April 20th; Oxfordshire. Take amazing bat photos, plus learn how to use balanced fill-in flash on wildlife subjects in different lighting conditions. Max 4 persons. Free loan of Canon digital camera and flash if req'd.

Big Cats at WHF, Smarden in Kent

£159

March 31st, April 14th; Up close to African Lions, Bengal + Siberian + Sumatran Tigers, Servals, Cheetahs, Pumas, Jungle Cat, Amur & Snow Leopards, Caracal, Lynx, Clouded Leopards, Fishing Cat. Large open photographer-friendly enclosures. UK's most popular photo workshop. Really special photo opportunities from just inches away. White Lion pride in a huge natural enclosure. Max 12 clients.

Big Cats at WHF, Smarden, Kent - Specialist event 6 photographers - incl. Jaguars £199

March 29, 30. April 1st; Full day as above, but with additional space at each enclosure. Time is also put aside to review your photos at lunchtime. One to one tuition throughout this very special day. You will see all the animals as above and you will have more personal interaction with the cats. Now including TWO Jaguars.

Gift Vouchers available for any Workshop or for any Monetary Value.

These Experiences make Wonderful Gifts for that Special Occasion.

Birds of Prey Workshop, Bedford

£119

April 7th, 8th; Private flying displays on pre-determined flightpath helps you to focus on birds in flight. Excellent opportunities with carefully chosen backgrounds. Also static shots in outstanding natural locations. Jesses carefully hidden. This location boasts one of the largest collections of Birds of Prey in the UK. White tailed Sea Eagle, Bald Eagles, Hawks, Owls, Falcons, Kestrels, Buzzards and Long Eared Owl (new).

Foxes, Otters, Wildcats, Badgers & more, Surrey.

£163

July 9, 10th; Inside enclosures 'til sunset. Also Owls, Snakes, Badgers, Polecats, Weasels, Stoats, Hedgehog, Harvest Mice & various Deer. 2 sessions with the foxes, sometimes only inches away from you. inside enclosures with Foxes, Otters, Scottish Wildcats. Badgers GUARANTEED. No fences or wires to shoot through.

Small Cats Workshop, Welwyn, Herts.

£109

April 2nd, 16th; Privileged access to Snow Leopards, Amur Leopards, Pumas, Caracal, Leopard Cat, Lynx, Servals, Golden Cat, Jaguarundi, Cheetahs, Asian Wildcat. As featured on Animal Planet. Small groups.

Bass Rock Gannets

£199

June 12th, 24th, 25th; Private boat. Exclusive use of island for just 9 photographers. 50,000 pairs of nesting gannets and 55,000 non-breeders on one small island. 4.5 hours photography. Amazing close-ups & fantastic flight shots. An amazing sight that you will never forget. David Attenborough's 7th wonder of the world.

Gannets diving off Bass Rock

£99

June 17th; Fantastic new workshop for 2014. We sail round Bass Rock without landing on the island. A whole hour of throwing fish into the sea for the Gannets to catch. Amazing diving shots. 1,000 + dives. Tuition.

Farne Islands Puffins (Over 5 hrs photography)

£89

June 9th, 16th, 21st, 23rd; 20 species of birds. 50,000 puffins. Guillemots, Razorbills, Shag, Arctic Tern colony etc. You will get unbelievably close to some of the species. Get that much sought after shot of Puffins with their beaks crammed full of sand eels. Tips and Tuition. Approximately 5 hours photography.

Pro Birds of Prey Shoot (2) with Short Eared Owl, Northumberland.

£139

June 7th, 8th; Both the falconer and the birds are different to workshop above. Venues are about 20 miles apart. We will take two of the birds down to an amazingly beautiful, little known waterfall. This will provide a unique backdrop for your subjects. The falls are surrounded by trees covered with mosses and lichens. We will photograph up to 10 different species of birds, mainly British. Maximum 8 photographers.

DESTINATIONS ABROAD 2018 & 2019

Masai Mara Wildebeest Migration in Kenya - Birds & Mammals of Costa Rica
White Horses in the Camargue - Falklands Islands Tour - The Galapagos Isles
Animals in Snow in Montana - Humpback Whales in Alaska's Inside Passage
South Africa Wild Dogs and Reflection Pools - Brown Bears in Alaska



For more information, please visit the website or call John Wright on 01664 474040 or 07779 648850 (preferred). We will be most happy to discuss any workshop in detail, or to send more detailed leaflets to anyone without internet access.
Photographers on Safari, West End Studios, 55 Stapleford Road, Whissendine, Oakham, Rutland. LE15 7HF

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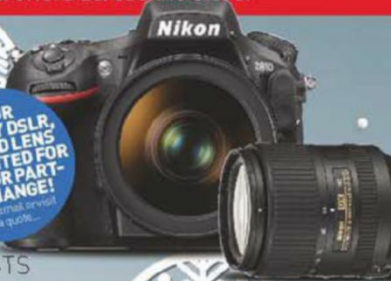


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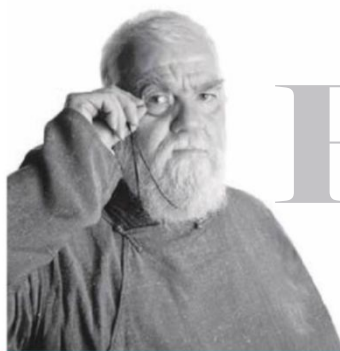


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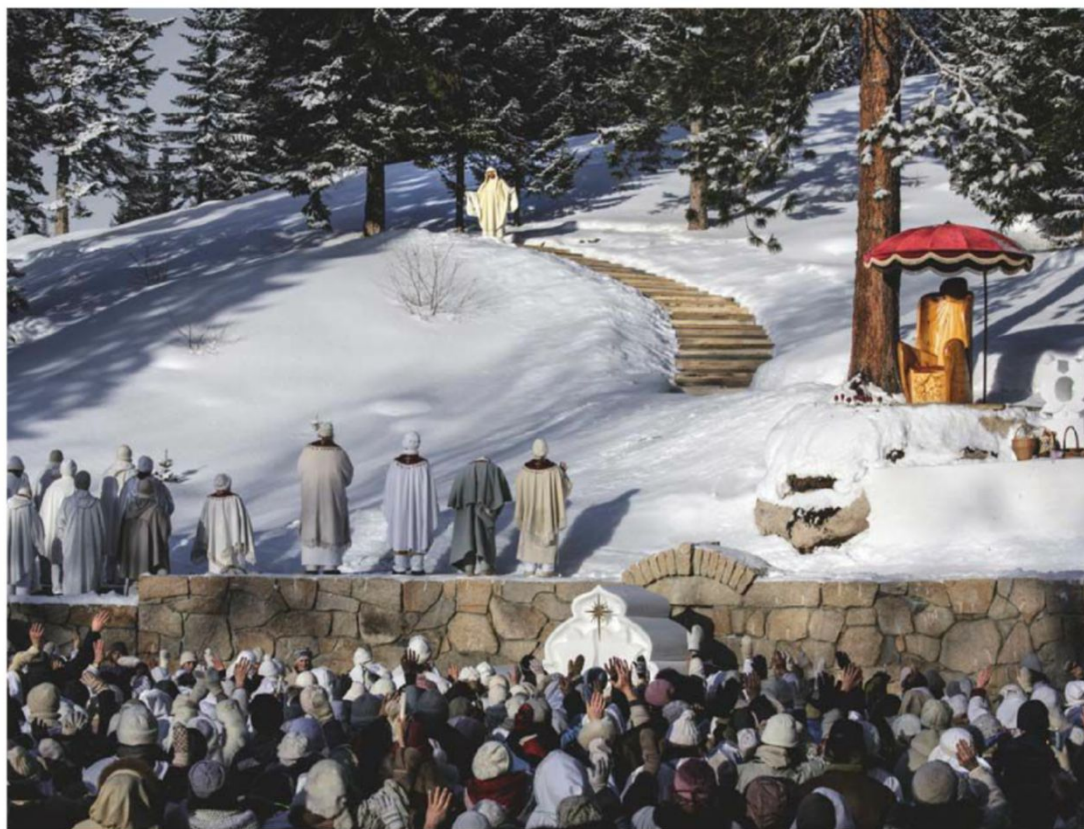
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Final Analysis

Roger Hicks considers...

'Krasnoyarsk Territory', 2015, by Jonas Bendikson



© JONAS BENDIKSON/MAGNUM PHOTOS

'We all believe allsorts of things, for allsorts of reasons... Religion often falls into this category'

In around 1989, Sergei Anatolyevich Torop unfortunately lost his job as a traffic policeman. Fortunately, he realised shortly afterwards that he was a reincarnation of Jesus Christ and became known as Vissarion ('He who gives new life'). Via some nifty theological footwork, in part borrowed from Buddhism, this does not make him God nor the Son of God, but the Voice of God. His Church of the Last Testament is based in the Siberian Taiga and has several thousands or perhaps tens of thousands of disciples.

Now, I am not enough of a Biblical exegete to comment confidently on his theology, but I can comment on this picture, which I chose because it was (more or less) seasonal, beautifully composed and not a little thought-provoking. We have an intriguing trapezoidal composition with Vissarion appropriately the topmost point of interest; his throne and its canopy a little

lower; and a base-line of priests, the choir and the faithful. Vissarion himself stands out against the shadows and dark green of the trees, a magnificent example of light out of darkness. The priests and choir well illustrate that true 'white on white' is a rarity, and the faithful provide a visual as well as metaphorical base.

The robes have a generic Bible-illustration look. Priestly attire is awash with symbolism, often involving white (for purity), black (to symbolise detachment from the world) or vivid colours (because it's good theatre). Then there are gradations: creams and greys. I know nothing about what (if anything) the variations symbolise here. This leaves me free to speculate. You can do the same.

Belief vs truth

Bendikson shot this at Christmas. Well, sort of. Christmas is widely observed on 25 December, but this is as much a matter of common consent as of historical or even

theological significance. Many Orthodox churches celebrate it on 7 January (following the Julian calendar) and the Church of the Last Testament celebrates it on Vissarion's birthday: 14 January. Does it matter when you celebrate the great feasts of the church, as long as you celebrate them? For that matter, what qualifies as a church? Or a feast?

We all believe all sorts of things, for all sorts of reasons. We may have been taught them as children, and never really given them much thought. Religion often falls into this category. We may have read them somewhere and uncritically accepted them: many believe that an 'average' scene reflects 18% of the light falling on it, rather than the 12-14% found by Kodak's original research. Regardless of what we believe, it's sometimes a good idea to ask ourselves how we first came to believe it and whether we might choose to believe something else, whether instead or in addition.



Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Jean Gaudy

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